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BALL ROOM  
GUIDE

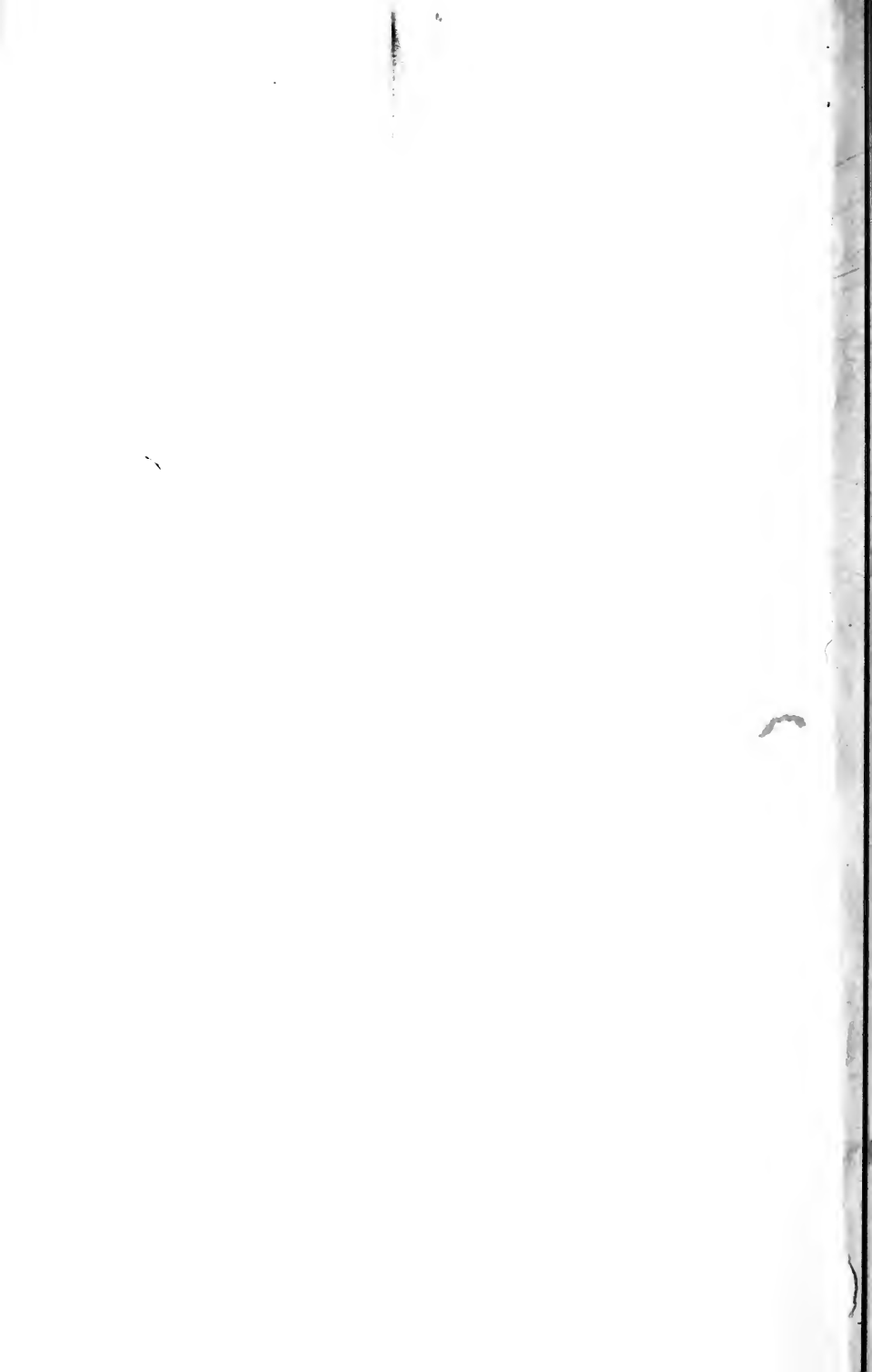


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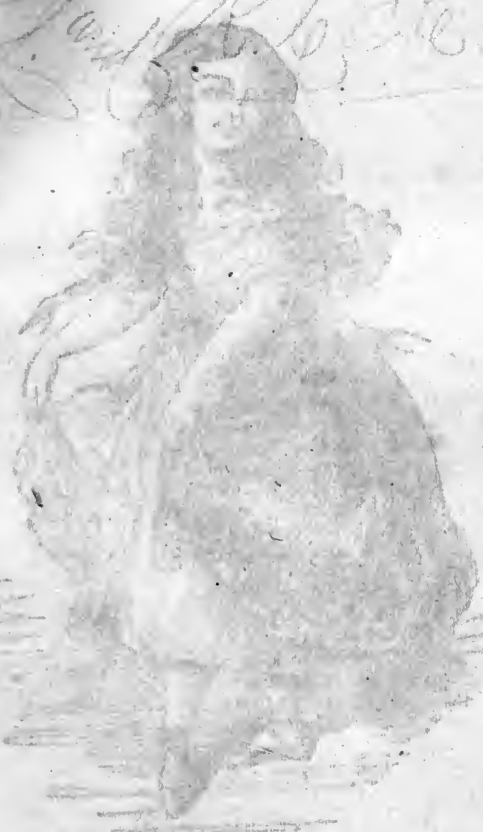
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COAST GUARD VESSEL SEARCHED AND FINDER OF THE  
VESSEL WITHIN A REASONABLE TIME  
TAKEN FROM NEW YORK

**T. HILLGROVE,**  
**TEACHER OF DANCING.**



**COUNTRY CLASSES, SCHOOLS AND PRIVATE CLASSES,**  
**ATTENDED WITHIN A REASONABLE DIS-**  
**TANCE FROM NEW YORK.**

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1867

A

# COMPLETE PRACTICAL GUIDE

TO THE

# ART OF DANCING.

CONTAINING

DESCRIPTIONS OF ALL FASHIONABLE AND APPROVED DANCES,  
FULL DIRECTIONS FOR CALLING THE FIGURES, THE  
AMOUNT OF MUSIC REQUIRED; HINTS ON  
ETIQUETTE, THE TOILET, ETC.

BY

THOMAS HILLGROVE.

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Illustrated.

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NEW YORK:  
DICK & FITZGERALD, 18 ANN STREET.  
1867.

COMPLETE PRACTICAL GUIDE

ART

ART OF DANCING.

COMPLIMENT

**ENTERED**, according to Act of Congress, in the year 1863, by

**THOMAS HILLGROVE,**

In the Clerk's Office of the District Court of the United States for  
the Southern District of New York.

TO

THOMAS HILLGROVE.

ILLUSTRATED.

NEW YORK:

DICK & HINGEY, 18 VAN STREET.

1867.

## NOTICE.

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**MR. T. HILLGROVE**, for the accommodation of his pupils, and in compliance with the wishes of many friends, has been induced to republish the following collection of dances, instructive sketches, etc.

To promote a general interest in the profession, to expedite the progress of pupils, that all may learn and practise dances uniformly, so that those of different academies may mingle in the same dances without fear of mistake, and to obviate the difficulties arising at many public assemblies, has been his object in offering this publication at a price bringing it within the reach of all.

In his own schools it has greatly assisted him, reference thereto preventing the necessity of frequent repetition of questions and answers; while from its descriptions adult scholars have mainly learned the

various figures, many have been their acknowledgments of appreciation of its simple merits. By reason of the exhaustion of several editions of this work, the author has thought proper to revise and improve the present issue, having consulted all writers who have touched on the subject of dancing, making such extracts as he has deemed useful or instructive, having cleared them of verbiage, and connected them in a manner agreeable to the reader.

Especial attention has been given to the inculcation of gracefulness of position and elegance of contour and attitude while dancing. Although these instructions will be of as much service to the master as to his pupil, yet it has been intimated that a book explanatory of the art would injure the interests of professors of dancing, by rendering their assistance unnecessary. As well might it be charged that the publication of musical books would preclude the necessity to a novice of a professor's instructions.

Many innovations on the true principles of dancing might have been prevented, had there been a proper authority to which to refer. In the absence of such an authority, numerous deviations from a correct style have marred the pleasing effect, beauty, and sociability of the original dances in their purity. It seems, there-

fore, to be necessary that some one should assist the art in purifying it from the errors and improprieties which have gradually crept in ; and by showing dancing in its true light, persuade all of its usefulness and elegance, producing pleasure while tending to instruction ; and to lay down rules useful to the teacher, and equally advantageous to the pupil, thus aiding spectators to estimate the true value of the art.

The dances are arranged by numbers ; some for two or three, and others for four or more parts ; so that when a dance is called, it is necessary only to request the musical band to play the number of parts required, agreeable to the one chosen. Particular instructions are given for performing the different dances, so that those who have never previously engaged in them may be able to dance without the assistance of a master. It is not meant, however, that one may learn, unaided by a teacher, the rudiments of the art, but that such as have a fair knowledge of dancing, may readily acquire more intricate figures.

Mr. Hillgrove, making no pretensions to the rank of author, has simply aimed to be clear and precise. He has availed himself of all books from which he might elicit any valuable information bearing on the subject under consideration, a list of the authors of

which he would append, did he deem it necessary to their fame or the reader's profit. And yet so nearly alike are the observations of many, that it would be difficult to know to whom the chief credit is due.

The author has done as well as he could do—more should not be expected. Such as it is, this little book, he trusts, will be found of use not only to the tyro, but to all who have ever been enamored of the dance.

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*In Preparation :*

A HISTORY OF DANCING, WITH HINTS ON ETIQUETTE  
AND MORAL POLITENESS.

BY THOMAS HILLGROVE.

## PART FIRST.

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### DANCING, AND ITS HAPPY INFLUENCES.

IN classing this elegant accomplishment with the fine arts, we adopt the distinction made by the ingenious author of a work entitled *The Fine Arts reduced to a Principle*. He divides the arts in general into three kinds, with a view to their different ends. The first, he observes, have for their object the necessities of man, whom Nature seems to leave to himself as soon as she has performed the office of ushering him into the world. Exposed as he is to cold, hunger, and a numberless train of ills, the remedies and preservatives of which he stands in need, seem ordained to be the price of his own labor and industry. This gave rise to the Mechanical Arts.

The next have pleasure for their object. These sprung wholly from the bosom of joy, and owe their existence to sentiments produced by ease and affluence. They are called, by way of eminence, the Fine Arts—such as Poetry, Painting, Sculpture, Music, and Dancing.

The third kind are those which are subservient to both usefulness and pleasure: Architecture, for example, and Eloquence. Necessity first produced them, and taste has given them the stamp of perfection. They hold a sort of middle rank between the two other kinds, and may be said to share their utility and delight.

Dancing is, of all the fine arts, that which seems peculiarly devoted to cheerfulness and joy. It is the lively expression of these emotions by gestures and attitudes. It seems to have nothing but pleasure in view, yet, like music, its sweet accompaniment, it tends to refine the manners; and to give health, activity, and vigor, as well as graceful ease and elegance to the human frame. People are too apt to look upon Dancing as merely a pleasant recreation, and seldom think of any important end which it can answer. A few lines, therefore, may not be misemployed in illustrating this point.

Few persons are ignorant of the good effects of exercise in preserving or restoring health. But of all active exercises, dancing is undoubtedly to be preferred. The best medical writers seem only afraid of recommending it with too much earnestness, lest the pleasure it affords may often lead to excess. When kept within the bounds of moderation, it gives salutary play to the organs of life: every muscle is in motion; the lungs are expanded; the stomach is strengthened; obstructions are prevented or resolved; the circulation of the blood and the performance of all the necessary secretions are most desirably facilitated.

Let us next consider its happy influence on the mind. The usual cheerfulness of well-bred company, the sprightly dispositions which draw young people

together on festive occasions, and the charms of music, give a spring to the spirits, and dispel vapors, melancholy, and every sickness of the heart. ? Thus we find that this agreeable amusement contributes as much to health, both of mind and body, as to outward grace, well-bred demeanor, and to a becoming, yet modest assurance, not only in public assemblies, but in the circles of private intercourse. }

The lovers of dancing, like those of music, are ever fond of variety; and, indeed, to give a true zest and to keep up the interest created by each, variety is and ever will be essential.

As authors generally are disposed to entertain a very elevated opinion of the subject on which they discourse, our readers should not be surprised that we regard the art of Dancing not only as an agreeable and elegant pastime, but as one of the most efficient as well as delightful means of civilization. So long as dancing is cultivated, civilization progresses; but no sooner is the interdict issued against this elegant accomplishment and social amusement, than the people who had been refined and polished by its inspiration, relapse into barbarism, or give place to others more spirited than themselves.

In every period of life, the art of dancing facilitates the acquisition of ease and elegance in personal deportment, but especially when acquired in early life. They who have learned to dance in childhood are ever distinguishable in manner from those who have not learned. They enter a room and retire therefrom, or pace an apartment, with ease and dignity of carriage. Graceful movement has become a second nature by early training and continued practice.

Nature alone will not teach good manners. Art is

Nature's younger sister, and comes in to finish what Nature begins. Each has her beauties, each her imperfections; and they correct each other. Guided solely by Nature, we are awkward—by Art, we become formal, cold, and deceitful.

Books alone are not sufficient to teach our art. Personal instruction and discipline are indispensable. A few lessons sometimes suffice for those gifted with a delicate sensibility and quickness of apprehension. But a living model, a severe and friendly criticism are necessary to render books of etiquette available even to those who are naturally elegant.

Dancing, says a recent author, has been employed by all nations in all ages, to exhilarate the mind, and to give expression to the consciousness of abounding health, which there is no doubt it contributes to maintain. It has the advantage over most other exercises, in being *social*. Being accompanied by music, both the mental and muscular powers of all those engaged in it are united in executing the same movements, which are consequently effected without much exertion of the will; so that it secures a large amount of exercise with but trifling fatigue. It harmonizes with the general plan of the organic movements of the body; and should be cultivated in every family as an antidote to the effects of toil and weariness.

We need not enter into a defence of dancing. This the wisest and best men have done, who, discriminating between its use and abuse, have delivered it from its isolated position as the only one of the liberal arts which had been discountenanced, because, forsooth, it was sometimes carried to excess. Solomon, the wise man, says that there are times for all good things, and adds, that there is a time also to dance.

The benefits of dancing are manifest, and as numerous as they are indisputable. Movements in measured time and graceful evolutions to the sound of music are as natural as music itself; and are a part, in fact, of the nature implanted by the All-wise and Beneficent Architect of the universe.

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### THE TOILET.

The first consideration for a lady is simplicity of attire, whether the material be cheap or costly—such simplicity as produces the finest effect with the least apparent labor, and the smallest number of articles.

The next is elegance of make and propriety of color. Fashion generally will determine the former, but the latter is to be left to individual taste.

In the selection of colors, a lady should consider her figure and complexion. If she be slender and sylph-like, white, or very light colors are supposed to be suitable; but if inclined to embonpoint, such colors should be avoided, as they apparently add to the bulk of the wearer.

Pale colors, such as pink, salmon, light blue, maize, delicate green, and white, are most in vogue among blondes, as being thought to harmonize with their complexions. Brilliant colors are generally selected by brunettes for a similar reason.

Harmony of dress involves also the idea of contrast. A pale girl looks more pale, and a brunette less dark, contrasted with strong colors. But as the blonde and brunette are both beautiful in themselves, when the contour of the face and figure is good, a beautiful girl, blonde or brunette, may adopt either style, or both

alternately; for a uniform style of dress finally assumes the character of mannerism and formality, which is incompatible with the highest excellence in any of the fine arts.

Ladies should remember that men look to the effect of dress in setting off the figure and countenance of a lady, rather than to its cost. Few men form estimates of the value of ladies' dress. This is a subject for female criticism. Beauty of person and elegance of manners in woman will always command more admiration from the other sex than costliness of clothing.

In having dresses made long, care should be taken that they be not so long as to touch the ground, for in that case they are likely to be torn before the evening has half expired. It is almost impossible to dance, if the dress sweep the floor, without such an accident, except with a very careful and accomplished partner.

The head-dress should be in unison with the robe, though ladies having a profusion of beautiful hair require little or no artificial ornament. A simple flower is all that is necessary. To those who are less gifted in this respect, wreaths are thought to be becoming.

Tall ladies should not wear anything across the head, as it increases their apparent height. A chaplet or drooping wreath would, therefore, be preferable.

White satin shoes are worn with light-colored dresses, and black or bronze with dark ones. The gloves should fit to a nicety.

Mourning—even half-mourning—has always a sombre appearance, and is, therefore, unbecoming in a ball-room; but since decorating it with scarlet has come into fashion, an air of cheerfulness has been imparted to its otherwise melancholy appearance.

A lady may wear a black dress with scarlet flowers

and trimmings. Many ladies, whether in mourning or not, wear black from preference, trimming it with such colors as their taste suggests. A black satin dress looks better when covered with net tarleton or crape; the latter to be worn only when in mourning.

There is little variation in gentlemen's ball attire, it being generally black.

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### INTRODUCTIONS.

The practice of introducing persons to each other in the ball-room has been ridiculed, on the ground of the uselessness of making persons acquainted with each other where it can be of no benefit to either party. The proper rule is not to introduce one person to another without knowing that it is agreeable to both. Gentlemen are introduced to ladies, not ladies to gentlemen; in other cases, the younger to the elder.

Our custom of indiscriminate introductions has often been made the subject of comment by foreigners, who can discover no possible advantage in being made acquainted with those in whose company they are likely to be but a few minutes, in whom they take not the slightest interest, and whom they never again may recognize or even meet. Besides, each one wishes to exercise his own judgment or taste in the selection of acquaintances; and it is, therefore, clearly a breach of politeness to introduce any one to your friend or associate, before knowing that it will be agreeable to both parties.

When an introduction to a lady is solicited by a gentleman, the consent of the lady to make his acquaintance should be asked, that she may have an

opportunity of declining. This rule should be adopted also in an assembly room, it being understood, however, that the introduction is for that evening only, after which the acquaintance ceases.

In private parties introductions are not considered necessary. The having been invited by the host is a voucher for respectability. Therefore if a lady meet a gentleman who seems to be desirous of becoming acquainted with her, there should be no hesitation on her part in meeting his advances, without the ceremony of introduction. But at a public ball, before an introduction be given, the lady's permission and that of the gentleman accompanying her should be obtained.



### HINTS TO DANCERS.

All should be as much at ease in the ball-room or private party as if at home; no person can be pleased in the consciousness of being awkward—the possession of confidence, however, should be without effrontery, which, next to affectation, is the most unpleasant fault in either sex. Ease is to be admired, but carelessness and negligence are contrary to good manners.

Whoever is admitted to a company of ladies and gentlemen, is supposed to be, for the time at least, on an equality with all present, and should be treated with equal respect.

When a gentleman accompanies a lady to a ball, he should dance with her first, or offer to do so; and should take care that she be provided with a partner whenever she desires to dance.

At private parties ladies and gentlemen should not dance exclusively with the same partners, if by so doing they exclude others from desirable company. We may, however, without impropriety ask a lady to join us the second time in a dance. We should treat all courteously; and, not manifesting preference for any one in particular, be ready to dance with whoever may need a partner.

Never become involved in a dispute, if it be possible to avoid it. Give your opinions, but do not argue them. Do not contradict, and, above all, never offend by endeavoring to correct seeming inaccuracies of expression.

Never lose control of temper, or openly notice a slight. Never seem to be conscious of an affront, unless it be of an unmistakably gross character.

In company it is not required to defend friends, unless the conversation be personally addressed, and then any statement known to be wrong may be corrected.

Do not give hints or innuendoes. Speak frankly or not at all. Nothing charms more than candor when united with good breeding. Do not speak in a loud tone, indulge in boisterous laughter, nor tell long stories. Be careful not to speak upon subjects of which you are ill-informed. Never seem to understand indelicate expressions, much less use them.

Avoid slang phrases and pet words. Confess ignorance rather than pretend to know what you do not. Use good English words and not fantastic phrases. Call all things by their proper names; the vulgarity is in avoiding them.

Never repeat in one company any scandal or personal history you have heard in another. Give your own opinion, if you please; but do not repeat the opinions of others.

Anxiety to accommodate and to make all happy, is a distinguishing mark of a gentleman or lady.

If you have in any manner given offence, do not hesitate to apologize. A gentleman on accidentally touching you, or passing before you, will ask pardon for the inconvenience he causes.

Never forget that ladies are to be first cared for, to have the best seats, the places of distinction, and are entitled in all cases to your courteous protection.

Do not cross a room in an anxious manner, or force your way to a lady to merely receive a bow, as by so doing you attract the attention of the company to her. If you are desirous of being noticed by any particular persons, put yourself in their way as if by accident, and do not let it be seen that you have sought them out; unless, indeed, there be something very important to communicate.

When meeting friends in public, you salute them the first time, and not every time of passing.

In ascending a staircase with ladies, go at their side or before them.

Great care should be given to prevent the appearance of awkward bashfulness. Assume a modest confidence and all will pass smoothly.

The most obvious mark of good breeding and good

taste is a regard for the feelings of our companions. True courtesy is founded on generosity, which studies to promote the happiness and comfort of others. It is more winning than grace or beauty, and creates sentiments of love at first sight.

When conversing with your partner, let it be done in a quiet tone, avoiding all affectation, frowning, quizzing, or the slightest indication of ill-temper, and, particularly, criticising the dress or appearance of others.

While dancing, a lady should consider herself engaged to her partner, and therefore not at liberty to hold a flirtation, between the figures, with another gentleman; and should recollect that it is the gentleman's part to lead her, and hers to follow his directions.

Pay strict attention to the dance, but not so marked as to appear as if that attention were necessary to prevent a mistake.

At a private ball or party, a lady should not manifest preference for a particular partner, but should dance with any gentleman who properly asks her company.

At a public ball, if a gentleman, without a proper introduction, ask a lady to dance, she should positively refuse.

When a gentleman, having been properly introduced, requests the honor of dancing with a lady, she should not refuse without explaining her reason for so doing.

On no account should a lady parade a ball-room alone, nor should she enter it unaccompanied.

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### DEPORTMENT IN THE BALL-ROOM.

On entering a ball-room, all thought of self should be dismissed. The petty ambition of endeavoring to create a sensation by either dress, loud talking, or unusual behavior, is to be condemned; also the effort to monopolize a certain part of the room during the evening, or of forming exclusive circles when unanimity and good feeling should prevail, are, to say the least, exceptionable.

A gentleman should not address a lady unless he has been properly introduced. It is improper also for two gentlemen to dance together when ladies are present.

It is improper to engage or re-engage a lady to dance without the permission of her partner.

When a company is divided into different sets, persons should not attempt to change their places without permission from the Master of Ceremonies.

No persons engaged in a quadrille or other dance that requires their assistance to complete the set, should leave the room or sit down before the dance is finished, unless on a very urgent occasion, and not even then without previously informing the Master of Ceremonies, that he may find substitutes.

Such persons as may dislike any dance that is called, instead of interrupting its performance or endeavoring to have it altered, should retire to their seats.

The customary honors of a bow and courtesy should be given at the commencement and conclusion of each dance.

A lady or gentleman, unprovided with a partner, wishing to dance, should apply to the Master of Ceremonies.

An introduction in the ball-room for the purpose of dancing, does not entitle you to afterwards claim acquaintance with a partner. All intimacy should end with the dance. It is proper, however, for the lady to recognize the gentleman, if such be her wish; he, of course, not failing to return the salutation.

If a lady be engaged when you request her to dance, and you have obtained her promise for the succeeding dance, be sure to be in attendance at the proper time, and thus avoid even the appearance of neglect.

If you cannot waltz gracefully, do not attempt to waltz at all. In this dance the gentleman is more conspicuous than in any other. In waltzing, a gentleman should exercise the utmost delicacy in touching the waist of his partner.

If prudent, you will not enter a quadrille without knowing the figure, and at least a few of the steps.

Dance quietly, from the hips downward. Do not jump, caper, or sway your body.

In giving hands for Ladies' Chain, or any other figures in the quadrille, you should accompany it with an inclination of the head in the manner of a salutation.

Avoid changing from one set to another; it may

serve your purpose for the time, but will not add to your character for politeness.

When a gentleman accompanies a lady to a ball he will at once proceed with her to the door of the ladies' dressing-room, there leaving her; and then repair to the gentlemen's dressing-room. In the mean time, the lady, after adjusting her toilet, will retire to the ladies' sitting-room, or wait at the door of the dressing-room, according as the apartments may be arranged. After the gentleman has divested himself of hat, etc., and placed the same in the care of the man having charge of the hat-room, receiving therefor a check, and after arranging his toilet, he will proceed to the ladies' sitting-room, or wait at the entrance to the ladies' dressing-room for the lady whom he accompanies, and with her enter the ball-room.

The ladies' dressing-room is a sacred precinct, into which no gentleman should ever presume to look; to enter it would be an outrage not to be overlooked or forgiven.

At the commencement of a ball, it is customary for the band to play a march, while the company make a grand entrée and march round the room; at the conclusion of which, the company, or as many as convenient, should be seated.

After the march and when the music for the promenade has ceased, all of the dancers will take their places on the floor at the sound of a cornet or some other signal from the orchestra, or by the announcement of the Master of Ceremonies. But no position should be taken by any of the dancers until the signal to do so has been given.

Sets should be formed with as little confusion as possible. Running to obtain a position should be care-

fully avoided, and all should strictly refrain from volunteering directions about the dance, unless by request of the Master of Ceremonies.

When forming for quadrilles, if by any oversight you should accidentally occupy another couple's place, on being informed of the intrusion, you should immediately apologize to the incommoded party, and secure another position.

Contending for a position in quadrilles, at either head or sides, indicates an irritable and quarrelsome disposition altogether unsuited for an occasion where all should meet with kindly feelings.

When a gentleman is waiting on a lady to a ball, he should invariably dance the first set with her; and may afterwards introduce a friend, or exchange partners, or dance again, as circumstances or inclination may dictate.

A gentleman having two ladies in charge may, in the absence of friends, address a stranger, and offer him a partner, asking his name previous to an introduction, and mentioning that of the lady to him or not, as he may think proper.

Persons unacquainted with the figures should not attempt to dance, as they expose their own awkwardness and annoy all who may be dancing with them.

At the commencement of a quadrille, bow to your partner, and then to the lady on the left. This is sometimes omitted in private society.

When passing through a quadrille, let your arms hang easily, and avoid any display of agility or knowledge of steps.

When dancing with a lady to whom you are a stranger, be cautious in your conversation, saying as little as possible, without risking being considered

unsociable. Be mild in your deportment, leading your partner gently through the dance, and simply taking, not rudely grasping, her hand. At the end of the dance conduct your partner to her seat, and as she occupies it, politely bow and retire.

If a lady refuse to dance with you, bear the refusal with becoming grace; and if you perceive her afterwards dancing with another, seem not to notice it, for in these matters ladies are exempt from all explanations.

In social intercourse, place all at ease in your presence, so far at least as depends on your own actions; for in this you will exhibit a chief characteristic of good breeding.

Avoid all cause of quarrel, and remember what is due to your own dignity as well as to that of the company. Recollect, also, that deviations from propriety may as frequently arise from ignorance or stupidity as from design to annoy or insult. Trivial deviations from correctness of deportment should be passed in silence as unworthy of notice.

If you receive an indignity, or even a gross insult, resent it not at the moment by sign, motion, or, if possible, by any expression of feature; but pay every attention to all present, so as not to mar the pleasure of the entertainment. If absolutely necessary, let an adjustment be sought at a future time, as the ball-room is not a proper place for the settlement of personal difficulties.

In small matters ladies can punish offenders better than their cavaliers. But should a gross breach of propriety be perpetrated, a man of honor and a gentleman will readily know how promptly to carry into effect whatever the circumstances of the case may require.

Innovations of any kind should never be attempted in a ball-room, such as introducing novel figures, or interfering with the movements of the dancers.

Some persons absurdly seek notoriety by a display of exclusiveness, or by making audible comments on the dress, manners, style of dancing, etc., of those present; which are gross violations of good breeding, and should be instantly rebuked by the Master of Ceremonies.

Gentlemen should provide themselves with gaiters, pumps, or dancing shoes, which are more agreeable than the boots that have been worn in the street. The accumulation of dust, moreover, which is so unpleasant in most public rooms, will be thus avoided.

Nothing is more indicative of vulgarity than the habit of beating time with the feet or hands during the performance of an orchestra. It should be borne in mind that, however agreeable to one's self, it is extremely annoying to the company.

Loud conversation, profanity, stamping the feet, writing on the wall, smoking tobacco, spitting or throwing anything on the floor, are strictly forbidden.

The practice of chewing tobacco and spitting on the floor, is not only nauseous to ladies, but is injurious to their dresses. They who possess self-respect, will surely not be guilty of such conduct.

Good breeding has been very justly defined to be the result of much good sense, some good nature, and a little self-denial for the sake of others, and with a view to obtain the same indulgence from them. It cannot be attended to too soon or too much; it must be acquired while young, or it is never quite easy. Good breeding alone can prepossess people in our favor at first sight; more time being necessary to discover greater talents. It is of greater value than

beauty or unpolished talent, making a deeper impression than either. In fine, it is a passport to the best society, where its possessor is unaffectedly welcomed for his personal merits.



### THE BALL-ROOM.

There is such a variety of ball-rooms, according to the taste or fancy of designers, that we cannot mention any particular form as prevailing. But the oblong square, length very little greater than the width, is the most convenient and satisfactory to dancers. Its advantage is that two or three rows of quadrilles may be formed, also a larger circle for the performance of round dances, as circumstances require.

Good flooring for the ball-room is indispensable; when the floor is rough, it may be waxed or covered

with holland tightly stretched, a European custom, adding greatly to the comfort of the company, and improving the appearance of the floor.

Good music should be provided, for discord will confuse the best dancers and mar the beauty and pleasure of the entertainment.

The head of a ball-room is that end of it which is farthest from the principal entrance or staircase; this is important to be known, as the ladies or couples at that end always take the lead in a dance.

When ladies or gentlemen enter a private ball-room, their first care should be to salute the host or hostess. But on entering a public ball-room, the gentleman merely conducts the lady to a seat.

Immediate attention should be paid to any request made by the Master of Ceremonies, and all misunderstandings respecting the dance should be referred to him, his decision being deemed final. Otherwise his superintendence of the ball will be attended with great inconvenience.

That the managers may be distinguished from the rest of the company, a small badge should be worn by them.

When a gentleman goes alone to a ball, he should make application to the Master of Ceremonies or to one of the managers, who will, if possible, without infringing on formal rights and etiquette, introduce him to a lady with whom to dance; and a gentleman thus introduced should not be refused by the lady if she be not already engaged, for her refusal would be a breach of good manners: as the Master of Ceremonies is supposed to be careful to introduce only gentlemen who are unexceptionable. But a gentleman who is unqualified as a dancer should never seek an introduction.

There are some young gentlemen so very fastidious in a ball-room as to consider it a condescension on their part to dance with ladies who may not be very pretty or remarkably interesting. These young exquisites rarely bring ladies with them, and are constantly annoying their friends and the managers to be introduced to the best dancers or the handsomest young ladies in the room; and are more frequently the cause of trouble than any other class of dancers.

In all public assemblies, young ladies should be careful in choosing associates. Occasionally they will meet persons whose acquaintance it may be improper for them to continue. A young lady is ever observed by all eyes, and therefore cannot comport herself too strictly nor choose her partners too carefully. It is better to be deemed prudish than to be incautious and indiscreet. In walking up and down the room, the lady should always be accompanied by a gentleman, it being very improper for her to do so alone.

As ladies have not assumed the privilege of asking gentlemen to dance, it is the duty of gentlemen to see that their ladies do not long wait for partners. It is one of the greatest breaches of good manners of which a gentleman can be guilty in a ball-room, to stand idling while his ladies are waiting to dance. He seems to wish that his ladies should dance with none but his own favorites.

A gentleman should not dance too frequently with one lady, nor engage her for too many dances in advance, as it obliges her to dance more than may be agreeable to her, or perhaps to forego the pleasure of afterward dancing with a particular friend.

Whatever preference may be felt, none should be shown in a public assembly, which ought to resemble

a large family where universal urbanity and cheerfulness prevail. Perfect politeness conceals preferences and makes itself generally agreeable. Favoritism is suitable only for private life. Lovers are apt to forget this in the ball-room, and make themselves disagreeable, and sometimes particularly offensive, by their devotion to one another. The ball-room is not the proper place for making love, but for general and agreeable association. Ladies, especially, ought to remember this, as no lady, however beautiful, accomplished, dignified, or opulent, can afford to lose the good opinion of the society in which she moves. Moreover, beauty without good manners speedily creates feelings very different from those of love.

Avoid all unfriendly or ungenerous criticism, ridicule, or satire, as such can never commend you to those whom you address, and may be repeated to your prejudice. Besides, such conversation is not in harmony with the spirit of the ball, which is, or ought to be, an association of kind and generous hearts for soothing rather than irritating the feelings.

Do not form an engagement during a dance, or while the lady is engaged with another. Never whisper to a lady, nor lounge on chairs or sofas while the dance is proceeding.

While dancing, the performers should endeavor to wear pleasant faces; and in presenting hands, a slight inclination of the head is appropriate and becoming.

After dancing, a gentleman should conduct his partner to a seat, unless she otherwise desires—a lady should not be unattended at any time in a public assembly.

When a young lady declines dancing with a gentle-

man, it is her duty to give him a reason therefor. No matter how frivolous the excuse may be, it is simply an act of courtesy to offer it; while, on the other hand, a gentleman ought not to compromise his dignity by appearing to be even slightly offended when seeing the lady who has rejected him dance with some one else; but he would certainly be justified in not again soliciting her as a partner during the evening.

Be not inclined to quarrel in a ball-room. Recollect that many little deviations from strict propriety may occur through thoughtlessness, and not from any intention to annoy. Remember, also, that well-bred women will not thank you for making them conspicuous by officiousness in their defence, unless there be a serious violation of decorum. In small matters, ladies are able to take care of themselves, and would prefer humbling the offender in their own way. If, however, the honor of a woman be questioned, you should defend her. It is not permitted to assail the character of a lady, even if she merit censure.

A late writer says: If you wish to see the fashions and manners of the times, to study men and character, to be accustomed to receive flattery without regarding it, to learn good breeding and politeness without affectation, to see grace without wantonness, gayety without riot, air and dignity without haughtiness, and freedom without levity, you will find no place for these observations more proper than the ball-room. The spectator at a well-ordered ball sees, at one view, in a number of elegant young women, every species of female loveliness, and the perfection of personal proportion. They are attired in all the gay habiliments

of fashion and fancy; and their harmonious and graceful movements unfold an ever varying charm.



### PRIVATE BALLS AND PARTIES.

In order to render your friends satisfied with the pleasure you offer them at a private ball or party, it is essential that you know the tastes of your guests. It would be a blunder to invite persons who may be at variance with each other. It would indeed be unpardonable to bring them together, unless a way to reconciliation were to be open. And even in such an event, the presence of persons disagreeable to each other is likely to be disagreeable to every one else.

A lady, invited to an evening party, may request a gentleman to accompany her, even though he may not have received an invitation from the hostess.

At private assemblies, it should be the effort of all

to render themselves agreeable to everybody present. With this purpose in view, gentlemen should not show marked preference to particular ladies; either by devoting their undivided attentions to, or dancing exclusively with, them. Too often the belle of the evening, with no other charms than those of physical beauty, monopolizes the regard of a circle of admirers, while modest merit of less personal attraction is overlooked or neglected.

A gentleman will never contend with a bevy of beaux for the attention of a favorite belle. He will select that lady among his acquaintances who seems to lack the courtesies of the other sex; and will study to be agreeable to her.

At a private party, a lady cannot with propriety refuse the invitation of a gentleman to dance, unless she have already accepted that of another; for besides showing contempt for him whom she refuses to accommodate, she subjects the giver of the entertainment to annoyance.

It is not considered proper to ask a married lady to dance, when her husband is present, without having previously ascertained whether it be agreeable to him.


Ladies who dance much, should be careful not to boast before those who dance but seldom or not at all. They should also, unobserved by others, recommend to the less fortunate ladies, gentlemen of their acquaintance.

The master of the house should see that all the ladies are invited to dance. He should take particular notice of those who seem to be neglected. But he must do this without attracting attention, in order not to wound self-esteem. Gentlemen whom the Master requests to dance with these ladies, should cheerfully

accede to his wishes, and appear to be pleased while dancing with persons thus recommended.

In private parties where dancing is the chief part of the entertainment, it is not in conformity with the rules of etiquette for a young lady to dance with one gentleman repeatedly, to the exclusion of all others who may solicit her hand, even though the favored man be her suitor. However complimentary to the lady to be the recipient of a gentleman's undivided attention, or however gratifying it may be for him to manifest his devotion to the lady of his choice, such a course is an exhibition of selfishness which ought not to be displayed in an assembly of ladies and gentlemen who have congregated for mutual enjoyment.

Where there are no programmes, engagements should not be made until the dance is announced.

When the dance is over, the gentleman conducts his partner to her seat; and, unless he chooses to sit  beside her, bows and withdraws.

If there be a supper, the gentleman should conduct to the supper-room his last partner, unless he have a prior engagement, or is asked by the host to do otherwise. In the latter case, he should provide his partner with a substitute, at the same time making a handsome apology.

When entering a private ball or party, the visitor should invariably bow to the company. No well-bred person would omit this courtesy in entering a drawing-room; and although the entrance to a large assembly may be unnoticed by all present, its observance is not the less necessary. It is the thoughtless absence of good manners in large and mixed companies, where a greater degree of studied politeness is indispensable, that renders them sometimes so unpleasant.

An introduction to a lady at a ball does not entitle a gentleman to afterwards claim her acquaintance. He must not, therefore, bow to her if he meet her in the street, unless she first recognize him. Abroad, the gentleman is allowed to bow to the lady afterwards; but this is contrary to American custom.

No gentleman should offer his services to conduct a lady home, without being acquainted with her, unless he have been requested so to do by the host.

From a private ball retire quietly, unobserved. It is not necessary even to say good-night, for when people are seen to be leaving, it often breaks up the party. An opportunity, however, may previously be sought of intimating to the hostess your intention to retire, which is more respectful.

To a public-ball, go a little before nine o'clock, as that is the usual hour for commencing to dance. To a private ball, the time of going depends on the invitation. The appointed hour should be adhered to as nearly as possible, as those who are punctual feel uncomfortable until the other guests arrive. When you enter at a late hour, you appear to be of great importance in your own estimation.

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### THE SUPPER-ROOM.

Before entering the supper-room, it is necessary for the managers to designate which end of the room is to be for the head of the table, and then form the company for a march. When ready, direct the first couple how to proceed. But if no particular arrangements are made, the company will proceed to the farther end of the room. While marching to the

supper-room, each couple should keep their position in the line, so that all may take their places at the table in regular order.

If the company be large, there is often a reluctance on the part of gentlemen taking the head of the table, because of the onerous duty it sometimes imposes of carving. This should be cheerfully performed by every gentleman to the best of his knowledge.

Gloves should be removed at the supper-table. Servants in waiting are the only persons privileged to wear them.

If the supper be a private one, the lady of the house sits at the head of the table, and the gentleman opposite to her.

The places of honor for gentlemen are on each side of the lady of the house, and for ladies on each side of the gentleman.

The company should be so arranged that a gentleman will be beside each lady to assist her.

It is the duty of a gentleman to see that the ladies near him are properly attended.

The best guide for persons unacquainted with the usages of society is to pay attention to what others do, the majority of whom know, or ought to know, what is proper on such occasions.

Before rising from the supper-table, be assured that the majority are prepared to leave. Should there be insufficient room for presenting your arm to the lady, let her precede you; conduct her to the ball-room or ladies' sitting-room, as she may prefer; and as soon as dancing is resumed, be prepared to take part with your partner.

## PART SECOND.



### PRIVATE DANCING.

THERE is no occasion in which gracefulness is so important, or where the motion of the body and limbs is so conspicuous, as in dancing. We do not allude to stage dancing, in which every attitude is or should be the illustration of a passion; but to that of assembly-rooms and private parties, where dancing is little more than elegant walking or graceful sliding.

During the performance of these exercises, the body should undulate in harmony with the motion of the limbs; the shoulders should be thrown back, and a free and unrestrained elasticity imparted to the whole

frame. The arms, in the presentation of hands, should sway naturally and gracefully; and every movement should be characterized by ease and freedom.



The best authors on this subject agree that private dancing, with correct deportment, above all other exercises, is most conducive to the preservation of health, especially in children; as they who are weak in limb will, by this exercise, imperceptibly acquire new vigor; and pupils that are healthy and strong may retain and increase their strength. It contributes also in a very great degree to the formation of the manners of children, by imparting to them a graceful and becoming address. Walking with propriety and ease gives a moral confidence to the demeanor, with an elegance of manners, which nature alone will not fully supply.

Although the system of private dancing neither requires of those who practise it very extraordinary abilities nor imposes intense application, yet they must possess certain physical qualifications and ordinary capacity, in order to ensure success. Without any of these qualifications, a person would appear awkward and ridiculous. A knowledge of the theory of that species of dancing which is practised in polite society, and studied by well-bred and fashionable people, is almost indispensable to an accomplished education.

The art of stepping with ease, of making a bow, of introducing, and of carrying one's-self in company, are essential points, and such as ought to be rendered as natural as possible. But that genteel air, and those graceful manners and picturesque actions, which are looked for from those who have learned to dance, are not to be expected from all dancers, as many are either unable or unwilling to practise these important effects.

To arrive at this desirable object, we shall endeavor to clearly represent every position of which this species of dancing is capable, while carefully adhering to the dictates of taste and art. At the same time, it is well to observe, that dancing and etiquette are inseparable; they must go hand in hand to impart pleasure and secure a just moral result.

Our own feeling is conveyed in the following quotation: The hours that I pass in my lessons and classes are to me the most agreeable. The essays of my pupils, my continual observations on their efforts and their progress; their exercises, which I never failed to share, convinced me that in dancing, a professor must preach by example; and the success attained by the distinguished character of the different dancers, who kindly recall to mind that they were formed under my own eyes and direction, is surely enough to recompense for the assiduities and fatigues of instruction.

At present, the professor who has to teach dancers for the parlor or ball-room, must find, if I may so speak, the greater part of his own capital. He must reckon principally on his own tact and discernment to regulate the exercises of his pupils according to their capabilities; to modify, if need be, the execution of such dances as they require; and, in short, to substitute natural principles and good taste for absurd traditions.

The cultivation of the natural graces, and a particular care to shun all affectation, cannot be too strongly recommended to those who wish to make any progress in this art. Certain it is that, even in children, the motions and gestures paint nature; and their infantine graces are not unworthy the remarks of an artist, who will be sure to find excellence in no way more obtainable than by a rational study of nature, where she is the purest.

All the movements and expressions should be conformable and in harmony with one another; the steps regular and properly varied, with a graceful suppleness in the limbs; and, above all, with that propriety, ease, and delicacy, which characterize the masterly dancer. Every step or motion that is not natural, or has anything of stiffness, constraint, or affectation, is instinctively perceived by the spectator. The body must constantly preserve its proper position, without the least contortion, well adjusted to the steps; while the motion of the arms must be agreeable to that of the legs, and the head be in concert with the whole.

It would be an error to suppose that the new dances, despite their apparent facility of acquirement, can in the least dispense with those preliminary exercises which give ease to the body; for these exercises are a necessary preparation for the steps and attitudes, and have at all times formed the foundation of every description of dance.

Unfortunately, the study of the dance has of late years been neglected. Notwithstanding its antiquity, this art, so eminently rational, has been considered as a trifling superfluity, which might with impunity be excluded from a finished education. The consequence of this neglect of the dance has been, and continues to

be, that in our classes, the most ungraceful forms daily present themselves; legs and arms of a despairing rigidity, which are to be taught steps and positions, the execution of which requires so much ease and grace.

Fortunately for pupils, however, instruction in the dance has had its share of modern progress, and has liberated itself from the antiquated systems so long pursued, which followed the methods of ancient professors. The teacher now seeks to accommodate the preparatory exercises to the disposition of his pupil, and to the taste of the times. We need not here enter into particulars; but there are a great number of steps and other exercises fitted to give suppleness and ease to the limbs of pupils, and which may be varied so as to avoid weariness.

In concluding what relates to the preliminary exercises, and to fix, if possible, the duties of the modern professor of the dance, it should be observed, that we no longer pretend to the regulation of even the slightest movements of our pupils in the ordinary actions of life. Formerly, the dancing master undertook to teach his pupils how to sit, to cross a room, descend from a carriage, use the fan, etc.; all which doubtlessly contributed to make dancing seem ridiculous, and to be considered as a trivial art, which was cultivated at the expense of good taste and common sense.

In teaching, the master should consult Nature in all things, seconding and developing her by the resources of his art, Nature alone being his guide. A pupil who knows how to execute, with a certain degree of perfectness, those modern dances which we do not hesitate to call natural dances, will of himself know how to gracefully present himself; the master need not trouble himself with the details.

Study cannot be dispensed with. The true lovers of the dance are aware of the necessity of submitting to the study and practice of certain preliminary exercises, before attempting the execution of steps and figures.

We shall now enter upon the demonstration of each of these dances, asking indulgence for all shortcomings in the explanations. Dancing is not easily explained by words: it requires rather the perception of the eyes. We shall endeavor, however, to describe the style and peculiarity of each dance as nearly as possible, referring the reader to a professor of dancing for the details of a variety of steps. But nearly all of the dances may be performed by graceful walking.



### RUDIMENTS OF DANCING.

Before beginning an exercise, it is absolutely necessary that the pupil should attend to position, in order to derive the full benefit from the following lessons.

From a proper view of the mechanism of standing, it will be seen that so many and powerful muscles are exerted in the act, that fatigue necessarily results after a certain time. It is not such a simple matter as it appears to be; and the expenditure of nervous energy being in proportion to the number and power of the muscles employed, it is evident that an erect position can be preserved without exhaustion for only a limited period.

The rationale of the position of the feet which is directed to be generally adopted, is as follows: The larger the base of support, the firmer and more solid will be the position. The universal principle in mechanism applies here—the greater the extent of surface occupied by the base of any body, the less probability is there, when in motion, of the vertical line from the centre of gravity falling beyond the base, and the less danger of the equilibrium being lost. The following is, therefore, a good position for standing:

The shoulders square, one being raised not more than the other, and kept well back. The chest brought forward, the heels joined together, the toes turned out equally at right angles, the knees straight, the arms hanging in their pendent position with the thumb and forefinger side of hand turned towards the front, the elbow brought slightly forward. The weight of the body should principally bear upon the fore part of the feet. The head must be erect and the eyes looking forward, and the body have an erect and firm appearance, but without constraint.

If this position be accurately observed, it will be found that the ear, shoulder, haunch, knee, and ankle, are all in a line. By this means, the spine will be stretched, the head be well drawn up, the chin kept

in, the haunches raised, and the chest thrown forward. This will allow of standing longer without fatigue than in any other position.

Here let it be noted as a fundamental rule that, although strength of position is desirable, an easy gracefulness must not be sacrificed. Indeed, the awkward and constrained position fails as much in point of strength as of ease; the organization of the frame is best consulted when a natural position is adopted, and it is then that it is best prepared for action. The arms, too, must not hang as if merely temporary appendages; they should have a free and unconstrained appearance. The position here described will, with moderate attention, secure this end.

The above directions should be observed by pupils in preparing for easy and elegant walking.

### POSITIONS IN DANCING.

In all these positions the body must be kept quite erect, the chest advanced, the shoulders thrown back, the limbs straight, and the arms in their natural position. The natural position of the arms is rather in front of the body, with the palms of the hands turned towards the legs. Ladies have the forefinger and thumb occupied in holding out the dress, the other fingers to be neatly grouped together; or else the dress may be held between the fore and second fingers, and the handkerchief between the thumb and forefinger.

The following plates and descriptions will illustrate the five positions in dancing.



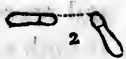
FIRST POSITION.



The first position in dancing is effected by joining the heels together and turning the toes back so as to form a right angle.



SECOND POSITION.



The second position is formed by moving the foot sideways from the first position to about the distance of its own length from the heel of the other foot. Of the foot thus placed, the heel must be raised and the instep bent as much as

possible, so as to allow the toes alone to rest on the ground, the other foot retaining its first position.




THIRD POSITION.

<sup>3</sup> The third position is performed by drawing the foot (say the right) from the second position to about the middle of the left, the feet being joined or kept close to each other, so that the heel of one foot is brought to the hollow of the other; in this position the feet are half-crossed.




FOURTH POSITION.

 The fourth position is performed by moving the foot forward about its own length (that is, between the two heels, which are on the same line); and one foot must be directly opposite to the other, and the foot in front resting on the toes alone, the heel being off the ground.



FIFTH POSITION.

 For the fifth position, bring the foot back from the fourth position, and place the heel of one foot to the toes of the other, the feet being together and completely crossed, forming a right angle.

In all these positions, the foot upon which the body principally rests retains its primitive position, being turned outward. They should first be practised with the right foot, and then with the left.



### THE BOW AND COURTESY.

The bow and courtesy may be classed among the most important rudiments of juvenile education; a proper knowledge of them being indispensable, as they are in use in every-day life and in all classes of society. Being fully persuaded that the pupils will therefore be induced to practise and to pay proper attention to these necessary acquirements, we give the following descriptions of the manner in which they should be executed.

#### THE BOW.

This is the proper salutation for a gentleman before commencing to dance; and also when entering or leaving a room, or receiving his friends.

The bow to be executed in four movements, as follows:



To begin, the pupil should be standing in the first or fundamental position (fig. A). To execute the bow properly, the following rules must be observed :

*First.*—The pupil will place the left foot sideways to about the distance of one length of the foot, (fig. B). Count one.

Then draw the right foot close to the left, in the first position (fig. C). Count two.

In the last moment of this movement, the bow begins, and the upper part of the body bends gently forward, without twisting the shoulders; the knees stretched, the arms slightly bent and hanging down in front; the hands a little curved; the eyes directed first straight forward, and then, during the bow, downwards (fig. D). Count three.

When the bow is completed, the upper part of the body is raised, and the eyes are again directed forward (fig. C). Count four.

The bow can also be made by reversing the feet.

For quadrilles—the bow is generally made in the third position, the other directions being the same as above.

First, place the left foot sideways one length of the foot (count one). Then draw the right foot in front, so that the heel of the right touches in the hollow of the left (count two). Incline the head and body a little forward to make the bow (count three). During the rising of the body, the forward foot is brought back into the first position (count four).

N. B.—The bow may be made as above without moving the feet from the first position.

#### THE COURTESY.

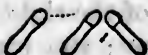
The courtesy is the proper salutation for a lady before commencing to dance, and when entering or leaving a room, or receiving her friends.

The courtesy to be executed in four movements, as follows:



Fig. F.

THE PREPARATION.



F.

E.



Fig. E.

BEFORE AND AFTER THE COURTESY.

To commence, the pupil should be standing in the first position (fig. E). Here we would suggest that a lady have her hands occupied in holding her dress, as described in the first position: and also when dancing.

*First.*—To begin the courtesy, the pupil will slide the right foot sideways to about the distance of one length of the foot in second position (fig. F). Count one.



Fig. H.  
THE COURTESY.



Fig. G.  
THE POSITION BEFORE BEND-  
ING TO COURTESY.

*Second.*—Throw the weight of the body on the right foot, and slide the left foot to the rear of the right foot in fourth position, the heel of the left foot being raised and the toes resting on the ground, the body being erect and all the weight on the right foot (fig. G). Count two.

*Third.*—Sink back, bending both knees, and transfer the weight of the body from the right to the left foot, and raise the heel of the right foot from the floor, to complete the courtesy; the toes of the right foot still remaining on the floor in fourth position (fig. H). Count three.

*Fourth.*—Then throw the weight of the body forward again on the right foot, bringing the left foot close to the right in the first position (fig. E). Count four.

This can be executed by reversing the feet. The courtesy may also be made with only two motions, as described in the second and third movements, leaving out the other two.

We are very well satisfied that with these directions all will be able to make their salutations with proper gracefulness. But as practice is the surest way to proficiency, we enjoin upon pupils that attention which will render grace habitual.

In whatever company placed, we generally look very earnestly at those who are about to dance; and when any present themselves with a good grace, we naturally are prepossessed in their favor, although they may not be superior dancers; showing how serviceable is the knowing how to make a handsome bow and courtesy.

The difference between the courtesy on entering a room and the bow of recognition when passing a friend in the street or ball-room, should be borne in mind, as many ladies appear affected by courtesying while walking in the street; whereas the bend of the knees peculiar to the courtesy should be used only when stationary, as when an introduction is made, or in the moment of opening a door or leaving a room. The bow should be made when in motion, and is generally more easy and natural on entering a room than the courtesy, as the pause necessary for the latter may subject a lady to come in contact with those following her.

## THE PASSING BOW.

This bow is the proper salutation for both sexes, when passing each other in the street or in public places, and is performed without halting. It is a proper salutation also on entering a parlor or ball-room.

In making a passing bow, you must turn your body a little toward the person you are about to salute, and slide forward that foot which is next to him to about the fourth position, without stopping, the weight of the body resting on that leg which is furthest from the person you are saluting; slightly bend that knee, at the same time incline the head and body forward to make the bow. For example: If a friend pass on your left side, the bow should be made while the weight of the body is thrown on the right leg, and the left is in the act of stepping forward. If the friend pass on the right side, then the bow is to be made while the weight of the body is thrown on the left leg, and the right is stepping forward.

If the salute is to be paid on the left side, it must be made with the left foot passing to front; and if on the right side, with the right foot passing to the front. It is necessary also to observe that when bending the body, you are not to incline the head so much as to hide the face, thereby causing the person to doubt whether it be him whom you intend to salute; therefore, before you begin the bow, you should look modestly in the face of the person, which is what we call directing your bow before you make it.

Salutations in the street are to be distinguished from those made in the drawing-room. For example:

those given in the street may be made more carelessly than those in the parlor or when meeting a particular friend. Therefore, if a gentleman meet a person to whom he desires to show the greater respect, when making his bow he should touch his hat or even remove it from his head; and the whole observance should be marked with more care and regard than on other occasions.



THE SALUTATION.

To remove the hat, the pupil will raise that hand which is farthest from the person he is to salute; and the arm will then be in opposition to the foot and leg placed forward to make the bow. For example: when passing a person, and the left foot is to move forward, the right hand should be used to raise the hat. But if the bow is to be made with the right foot forward, then the hat should be removed with the left hand.

This salute may be given also in the following manner: While making the bow, one arm is raised and the hand brought near to the chest, or may be pressed

easily against it, while the other hangs down as before.



THE SALUTATION.

### THE POSITIONS FOR STAGE DANCING.


The following are the positions as practised by pupils for stage or fancy dancing:

*First Position.*—Place the heels together, and throw the toes back so as to form a straight line.

*Second.*—Move the right foot sideways about a length of the foot distant from the heel of the right foot to the heel of the left, the feet being in a straight line.

*Third.*—The heel of the right foot is brought forward into the hollow of the left, parallel and close together.

*Fourth.*—Move the right foot forward about its own length, keeping the toe back and the heel forward as far as possible.

 *Fifth*.—Bring the heel of the right foot to the toes of the left, so that the two feet are side by side, the heel of one foot being directly opposite to the toes of the other.

#### EXERCISES FOR THE FEET AND LEGS.

##### *Bending in Position.*

Inflections or bends, when correctly executed, are of immense service, giving pliability to the limbs, and particularly to the hips and knees.

In bending, the knees must be turned outward, and rather backward, the heels kept on the ground, and the body quite erect. This also imparts flexibility to the instep.

At first, the knees require to be only slightly bent; and the pupil may, until considerable proficiency shall have been made, be supported by both hands, then with each alternately, against some fixed object.

This exercise may be gone through in each of the positions. To be sure that the exercise is performed with the body erect, the pupil may stand close to the wall and bend, keeping the head and spine to the wall and the heels on the ground while it is performed. When the bends can be performed in the different positions without any support, the pupil may conclude each exercise by rising on the toes, which strengthens the ankles.

##### *Battements.*

Battements require great perseverance and study before they can be performed without discomposing the proper state of the body and arms. They consist in raising one foot in the air, while the support of the body is dependent on the other.

In all of the above positions, the pupils, instead of being so often told to turn their toes out, should be directed to turn their knees out, which will give the right direction to the feet. Attention should be given also to the manner of sinking and rising, to a graceful management of the arms, to the inflections of the neck and head, and particularly to the manner of giving the hand; in fine, to every movement should be imparted an air of natural gracefulness.

The position, opposition, and carriage of the arms are, perhaps, the most difficult things in dancing, and therefore demand particular attention. Noverre says, that the opposition or contrast of the arms to the feet is a most natural movement, and at the same time the least attended to. Observe people walking: when the right foot is forward, the left arm naturally moves forward also, and is thus in opposition to it. By following this natural movement, skilful dancers acquire the true manner of carrying their arms, and forming with them a constant opposition to the feet. Thus, when the left arm is behind, the left leg should be forward.

These instructions should be more particularly observed by pupils who are learning fancy dances.

## PART THIRD.



### THE QUADRILLE.

THIS favorite dance is not only the most social, but is the most universally approved of all the fashionable dances, because of its admitting of conversation, and a more frequent exchange of partners, than any other dance. Among all the various dances that have been introduced, the Quadrille holds a high position. It is a most fashionable dance and adapted to all classes. The old, the young, the robust, and the slender—all may mingle in its easy and pleasant evolutions with equal satisfaction.

Some persons, however, appear to dislike this dance, and exhibit extremely bad taste in meeting their friends and intimate acquaintances with averted faces, assuming pompous airs, which seem to say that they reluctantly condescend to dance at all. Although the majority have an aversion to such airs, there are too many of this rude but pretending class, who are never satisfied unless spinning round the room in a polka, or flying off in a redowa, to the annoyance of all present. Many times have friends remarked, in speaking of this objectionable conduct, that instead of acting the part of ladies and gentlemen, and conforming to the modest customs of a quadrille, people of this class are too apt to flatter themselves that they possess some superior outward attraction or a superabundance of accomplishments, and, therefore, demand great attention. It has been observed, also, that the best dancers always dance in a quiet, easy style, avoiding all show or affectation; while those persons who are violent in their motions are either poor dancers or persons destitute of refinement.

The peculiar feature of quadrille dancing is simplicity. The dancers should glide through the various figures in a waving, graceful manner. This requires a correct ear and attention to the music. It would be very unbecoming for a lady to carelessly go through the dance, regardless of time, and equally indifferent as to the impression to be made on others.

At the present time a great difference prevails in the manner of dancing quadrilles. While some are willing to conform to the proper mode in which they should dance, others again, from an excessive fondness for waltzing, convert all the figures of the balance or

promenade into those of a waltz, thereby destroying their variety and pleasing character.

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The figures for a set of quadrilles consist of five parts or numbers, and the music is always composed of eight bars to a part, each bar corresponding to two steps in the time.

Of late, the style has become so simple, that nothing more than a graceful walk, with a correct musical step and a thorough knowledge of the figure, is deemed requisite for taking part in any of the fashionable quadrilles.

Before commencing to dance, the company should be informed which is the head of the room, as the head couple invariably commence the figure.

In the family circle, or in small parties, before commencing the quadrille, it is proper to designate which place is to be for the first couple, that there may be a rule for the others.

Quadrilles are formed of eight persons, four gentlemen and four ladies, divided into first, second, third, and fourth couples, called heads and sides. The first and second couples form the head couples, and stand opposite to each other; the third and fourth couples form the sides, standing at right angles with the first two couples.

In forming for Quadrilles, the ladies are on the right of the gentlemen; the first couple toward the head of the room—the second couple opposite the first—the third couple on the right hand of the first couple—the fourth couple opposite the third.

All quadrilles are formed in the same manner. Thus—

$$\begin{array}{c} 1 \\ \text{O} \quad \text{X} \\ \hline \end{array}$$

$$\begin{array}{c} \text{X} \\ \text{O} \end{array} \bigg| \begin{array}{c} \text{O} \\ \text{X} \end{array}$$

$$\begin{array}{c} \text{X} \quad \text{O} \\ \hline \end{array}$$

2

Position of the dancers before the figure commences.

O, a lady—X, a gentleman.

As soon as the dancers are properly arranged, the musicians commence with the first part.

At the commencement of a Quadrille, each gentleman should bow to his partner, and his lady should courtesy; then bow to the lady on the left, commencing with the music, which occupies eight bars. In private society, this is sometimes omitted, but should be strictly observed at public balls, as a matter of courtesy that we all owe to each other.

In dancing Quadrilles, after the first part is over, there are always eight bars of music played before the commencement of each figure.

In the present style of walking through the figures, all the movements should consist of either four or eight steps.

With these simple descriptions, we shall now proceed to explain the figures of the first set, which is commonly called a plain Quadrille, and is really the only popular set that has ever been introduced; and is so universally approved that it has never been superseded as a general dance, although having had many rivals.

In all the following descriptions the words which are printed in **SMALL CAPITALS** are those called by the musicians, or the director of ceremonies, and should be strictly observed; as the different figures, wherever they occur, are always danced in the same manner, unless otherwise specified.

The amount of music attached to the prompter's call is the same as that given in describing the figures.

## THE QUADRILLE.



Description of the first set, or plain Quadrille, as now danced in New York.

### FIRST FIGURE.

**MUSIC**—Four parts.

**RIGHT AND LEFT,** . . . . **MUSIC** 8 bars.

The first and second couple join hands and dance forward toward each other four steps (Fig. 1),

Fig. 1.



then cross to opposite places, each lady passing between the opposite couple (Fig. 2).

Fig. 2



The gentlemen then present their left hands to the left hands of their partners, turning them half round (Fig. 3),

Fig. 3.



and then turn themselves, so that each couple may

face the opposite couple, having only exchanged places (Fig. 4—four bars).

Fig. 4.



This is repeated, both couples returning to their own places in the same manner. (Four bars.)

BALANCE, . . . . . Music 8 bars.

The first and second couples face their partners, joining hands with the right hand uppermost (Fig 5),

Fig. 5.



and slide seven steps across the set—passing to the right of the opposite couple (count eight—four bars), and then return in the same manner to places. (Four bars.)

LADIES' CHAIN, . . . . . Music 8 bars.

The first and second ladies cross to opposite places,

giving the right hands as they pass each other, and the left hands to the opposite gentlemen (Fig. 6).

Fig. 6.



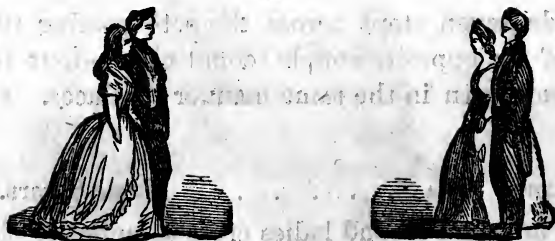
Both gentlemen turn the ladies round with the left hand (Fig. 7),

Fig. 7.



and then turn themselves, and face the opposite couple (Fig. 8—four bars).

Fig. 8.



after which the ladies return to their own places, each lady giving her right hand to the right hand of the opposite lady as they pass each other, giving the left hand to the left hand of her partner, and turn to place. (Four bars.)


**BALANCE**—the same as before (Fig. 9)—8 bars

Fig. 9.



Or otherwise half promenade, both couples passing to the right round to opposite places, the ladies turning on the outside of their partners, and finish, facing the opposite couple. (Four bars.)

And then, half right and left to places, each lady passing between the opposite couple, giving her left hand to the left hand of her partner, and turn to place. (Four bars.)

 This figure is repeated twice—first by the head couples and then by the sides.

## SECOND FIGURE.

**MUSIC**—Three parts.

**FORWARD TWO**, . . . . . Music 16 bars.

The first and second couples join hands and advance four steps, and back the same. (Fig. 10—four bars.)

Fig. 10.



Forward again, and cross straight over to opposite places—each lady passing between the opposite couple (Fig. 11),

Fig. 11.



and finish, the ladies facing each her own partner (four bars). Then, *chassez* across (*i. e.*, the dancers should walk forward and pass) each other four steps, and back the same, the gentlemen passing on the outside of the ladies. (Fig. 12—four bars.)

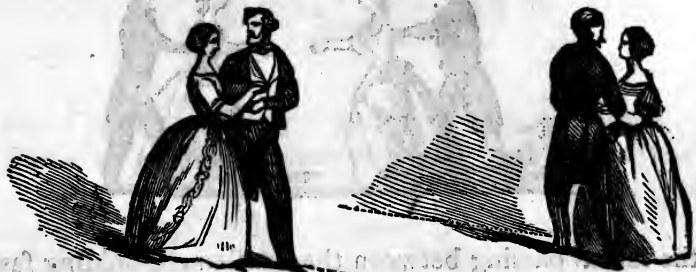
Fig. 12.



After which they recross to place, each lady passing between the opposite couple, and the gentlemen outside (four bars).

**BALANCE**—the same as the first figure—8 bars.

Fig. 13.



This figure is repeated four times—twice by the head couples and twice by the side couples.

### THIRD FIGURE.

**MUSIC**—Four parts.

**RIGHT HAND ACROSS**, . . . . . 8 bars.

The first and second couples cross to opposite places, each lady passing between the opposite couple, presenting the right hand to the opposite partner as they pass each other. (Fig. 14—four bars.)

Fig. 14.



Face about, and return in the same manner, taking the opposite partner by the left hand, which is retained (Fig. 15),

Fig. 15.



the ladies passing between the gentlemen, holding fast with the left hands, and turning half round so as to give the right hands to partners (Fig. 16).

Fig. 16.



Here the ladies have to pass the right arm over the left, in order to join right hands with their own partners, forming a circle in the middle of the set (four bars).

N. B.—The gentlemen do not cross their arms.

BALANCE, . . . . . 4 bars.

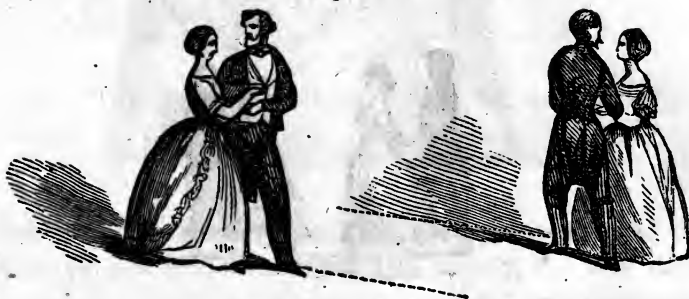
The four dancers then balance in a circle by taking

one step forward and one back (count four), which is repeated twice. (Fig. 16—four bars.)

HALF PROMENADE, . . . . . 4 bars.

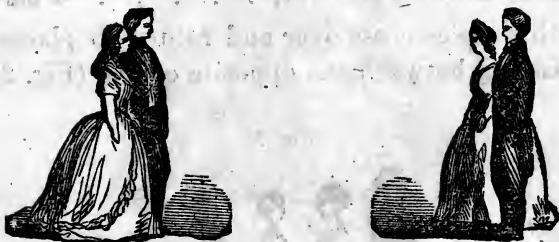
Both couples passing to the right round to opposite places (Fig. 17),

Fig. 17.



the ladies turning on the outside of their partners, and finish facing the opposite couple. (Fig. 18—four bars.)

Fig. 18.



LADIES FORWARD, . . . . . 4 bars.

The two ladies forward toward each other four steps, and back the same; the gentlemen remain in their places (four bars).

GENTLEMEN FORWARD, . . . . . 4 bars.

The two gentlemen then forward and back, the

same as the ladies (and the ladies stand still in their places—four bars).

FORWARD FOUR, . . . . . 4 bars.

Both couples take their partners by the hand (Fig. 19),

Fig. 19.



and forward toward each other four steps, and back the same (four bars).

HALF RIGHT AND LEFT, . . . . . 4 bars.

Both couples cross over and return to places, each lady passing between the opposite couple (Fig. 20),


Fig. 20.



and give their left hands to the left hands of their partners, and turn to place. (Fig. 21—four bars.)

Fig. 21.



 This figure is repeated four times—twice by the head couples, and twice by the sides.

#### FOURTH FIGURE.

MUSIC—Four parts.

FORWARD FOUR, . . . . . 8 bars.

The first and second couples each take their partners by the hand, and advance forward four steps, and back the same. (Fig. 22—four bars.)

Fig. 22.



Forward again, and the first lady leaves her partner and presents her left hand, taking the left hand of the opposite gentleman, who receives the left hand of the first lady, and, at the same time, with his right hand takes the right hand of his own partner, and retires to

place with both ladies—the first gentleman returning alone. (Four bars.)

FORWARD THREE, . . . . . 8 bars.

The second gentleman then forwards with the two ladies four steps towards the opposite gentleman, who remains in his place, and back the same. (Fig. 23—four bars.)

Fig. 23.



Forward again, with the two ladies, while the first gentleman advances and receives them, and returns with the two ladies to place—and the second gentleman then retires alone (four bars).

FORWARD THREE, . . . . . 8 bars.

The first gentleman and the two ladies then forward and back. (Fig. 24—four bars.)

Fig. 24.



Forward again, and turn both ladies quite round, while the second gentleman advances and meets the three in the centre, and the four form a circle joining hands (four bars).

FOUR HANDS HALF ROUND, . . . 4 bars.

The four dancers join hands, turning half round to the left (Fig. 24), and retire backwards to opposite places. (Fig. 25—four bars.)

Fig. 25.



HALF RIGHT AND LEFT, . . . 8 bars.

Both couples return to their own places, the ladies passing through the centre, the gentlemen outside (Fig. 26),

Fig. 26.



and give their left hands to the left hands of their partners, and turn to place, (Fig. 27).

Fig. 27.



☞ This figure is repeated four times—twice by the head couples and twice by the side couples—the first, second, third and fourth ladies each taking the lead alternately

### FIFTH FIGURE.

MUSIC—Four parts.

ALL PROMENADE,\* . . . . . 8 bars.

Each couple face their own partners, joining both hands, with the right hand uppermost, (Fig. 28)

Fig. 28.



And all promenade, with a slide or gallop step, passing to the right in a circle round to their own places, being

\* N. B.—In place of the above Promenade, the figure called Ladies' Chain is sometimes danced in its stead. See description in first figure.

careful not to extend beyond the limits of their own set (eight bars).

**FORWARD Two,** . . . . . 16 bars.

This is danced the same as the second figure—see description.

**BALANCE.**—The same as the first and second figures, . . . . . 8 bars.

This figure is repeated four times—twice by the head couples, and twice by the sides—after which they

**ALL CHASSEZ,** . . . . . 8 bars.

The chassez is always called to terminate a quadrille, and is performed as follows:

Each couple facing their own partners. Thus (Fig. 29.)

Fig. 29.



And chassez across each other four steps, the gentlemen passing to the outside of the ladies and back the same, finishing with a bow and courtesy. The gentleman then offers his hand or arm to his lady, and conducts her to her seat, which is the proper termination to each set of quadrilles.

## HANDS ALL ROUND.

MUSIC—One part—8 bars.

In this figure, the four couples all join hands, forming a circle, and passing round to the left, until all regain their original places.

N. B.—This figure is frequently introduced in place of "All Promenade," and requires the same amount of music, which is eight bars.

## RIGHT AND LEFT ALL ROUND.

MUSIC—Two parts, or 16 bars.

In this figure, the gentlemen pass round to the right, while the ladies are passing round to the left, in an opposite direction. It is generally the last figure in a quadrille, and is performed in the following manner:

Each gentleman faces his partner, taking her right hand, and passing her on the outside; presents the left hand to the next lady on the right, passing her on the inside, giving the right hand to the next lady, the left hand to the next, and so on passing his own partner, giving the right and left hand alternately until all have regained their original places, and turned their partners entirely round. (16 bars.)

## A FINAL FIGURE.

The last figure in a quadrille is sometimes danced as follows:

MUSIC—Four parts.

FORWARD TWO—Same as first set, . . . 16 bars.

RIGHT AND LEFT ALL ROUND, . . . 16 bars.

See description.

All repeated four times, twice by the head couples and twice by the sides; and then,

ALL CHASSEZ—to finish, . . . . . 8 bars.

N. B.—The leader may, for the first time in this figure, call “All Promenade,” or “Ladies’ Chain,” in order to fill out the music; or else first call “Right and Left all Round,” (commencing with the music), and then “Forward Two.”

### BASKET FIGURE.

This figure is generally danced in place of the second or last figure in the quadrille.

MUSIC—*Life let us Cherish*—Six parts.

FORWARD TWO—Same as the first set, 16 bars.

BALANCE—Same as the first set, . . . 8 bars.

LADIES TO THE CENTRE, . . . . . 8 bars.

The four ladies forward to the centre and back (four bars), forward again and stop—join hands—and stand close together in the centre. (Four bars).


GENTLEMEN, HANDS ROUND on the outside, 8 bars.

The four gentlemen join hands on the outside of the ladies, and dance round to the left (four bars) and then back again, finishing on the left of their partners (four bars.) Here the music should pause, while the gentlemen raise their hands, holding fast, and the ladies, keeping hold of their hands, stoop, pass backwards, and rise on the outside of the gentlemen’s arms, forming a Basket or Wreath, each lady being careful to keep on the right of her own partner.

ALL BALANCE, . . . . . 8 bars.

Here they all balance (or set) in a circle, holding

hands (four bars); then separate, and turn their partners to places, turning to the right. (Four bars.)

 This figure is repeated four times—twice by the head couples commencing the figure, and the ladies join hands in the centre. The third and fourth times, the side couples commence the figure, then the gentlemen join hands in the centre and the ladies outside.

N. B.—Previous to this figure, where the ladies advance to the centre, the musicians may call any of the quadrille figures that do not require more than three parts, or 24 bars of music. The above figures, however, are those most generally danced.

### THE CHEAT AND JIG.

These two figures are generally danced together, in place of the last two figures in the quadrille.

### THE CHEAT, OR COQUETTE.

**MUSIC IN TWO-FOUR TIME—Four parts.**

**FIRST COUPLE BALANCE TO THE RIGHT, . . . 8 bars.**

The first couple join hands and forward to the couple on the right and back (four steps each way—four bars), forward again, release hands, and turn the persons before them—giving both hands to the opposite person—(four bars).

**BALANCE TO THE NEXT COUPLE, . . . 8 bars.**

The first couple then balance to the next couple on the right (four bars), and turn the same as before. (Four bars.)

**BALANCE TO THE NEXT COUPLE, . . . 8 bars.**

The first couple then pass on to the next couple,

balance, and turn in the same manner as before. (Eight bars.)

BALANCE TO PARTNERS, . . . . . 8 bars.

The first couple then balance to their own partners, and turn to place. (Eight bars).

This figure is repeated by each couple in turn, as follows:

The next (or third) couple then balance to the right, and when the third couple have balanced to and turned with the first couple on their right, they balance to the other two couples in their turn—after which they take their places, balance, and turn partners, in the same manner as the first couple. (32 bars).

The second couple then balance to the right, and perform in the same manner as the other couples. (32 bars).

The fourth couple then balance to the right, and repeat same as above. (32 bars).

This figure derives its name from the privilege allowed, after balancing, to either turn the opposite person or not; and thus a lady may extend her hands to a gentleman, and when he attempts to take them, may suddenly withdraw, and turn by herself or turn any other person in the set (and thus cheat the first), without violating any rules of the dance. But either gentleman or lady has the same privilege of refusing, or not, at pleasure, and hence the title of Cheat.

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### THE JIG.

MUSIC IN COMMON TIME.

HANDS ALL ROUND—The four couples all join hands in a circle and dance round to the left, until all regain their own places. (8 bars).

**LADIES BALANCE TO THE RIGHT**—The four ladies leave their partners, and each one balances to the next gentleman on the right, and turns with both hands; the gentlemen all remaining in their places. (8 bars).

**BALANCE TO THE NEXT**—Each of the four ladies passes on to the next gentleman, balance and turn as before. (8 bars).

**BALANCE TO THE NEXT**—Pass on to the next gentleman, balance and turn as above. (8 bars).

**BALANCE TO PARTNERS**—Then pass each to her own partner, balance and turn to places. (8 bars).

**HANDS ALL ROUND \***—The same as above. (8 bars).

**GENTLEMEN BALANCE TO THE RIGHT**—The gentlemen then all balance to the right, and turn the same as above, the ladies all remaining in their places. (8 bars).

**BALANCE TO THE NEXT**—And turn the same as above. (8 bars).

**BALANCE TO THE NEXT**—And turn as above. (8 bars).

**BALANCE TO PARTNERS**—And turn to place. (8 bars).

**HANDS ALL ROUND †**—The same as above. (8 bars).

**ALL CHASSEZ**—Same as the first set. (8 bars).

### THE MARCH FIGURE.

The march figure is generally danced in place of the third and fourth figures of the quadrille, and is

\* Sometimes they "All Promenade round," instead of hands all round.

† Sometimes the figure of right and left all round is introduced for the last time, and occupies sixteen bars of music. See description, page 80.

commenced with one strain of music (or eight bars) as follows:

FIRST COUPLE PROMENADE ROUND and form  
for a march, . . . . . 8 bars.

Thus, the first couple join hands, and promenade entirely round inside the set (Fig. 30),

Fig. 30.



finishing in their original places, but with their faces turned to the outside of the quadrille, in a contrary way from first position. Then the third couple advance and take their position behind the first couple. The fourth couple behind the third. The second couple remain in their own places. All facing one way, toward the head of the room. Thus, Fig. 31:

Fig. 31.



FORM FOR THE MARCH.

After this the music ceases, and the managers arrange the sets in proper lines—each lady taking the arm of her partner—and the march then follows.

#### THE MARCH.

The music for the March must be played until the marching has ceased, and the dancers have all separated from each other, as follows :

LADIES TO THE RIGHT AND GENTLEMEN TO THE LEFT—ALL FORWARD—MARCH.—All march forward to the head of the room, the couples separating there—ladies turning to the right and gentlemen to the left—and march separately to the lower end of the room, where they meet their partners and join arms again, and march up between the lines until the first couple arrives at the head of the room, where they stop, or march again. This may be repeated two or three times, as the managers may direct. After the march is finished, the column separates, forming in two lines facing each other, the gentlemen standing directly opposite to their partners. Thus :

Fig. 32.



The march music then stops, and is followed by a jig, which is played until the head couples again arrive at the head of the room.

## THE JIG.

**TOP COUPLE BALANCE**—Commencing with the music, . . . . . 4 bars.

Thus—the top couple will forward four steps, and turn half round (four bars) and then polka or promenade down the middle, taking their positions below the last couple.

As soon as the first couple commences to promenade down the middle, the next couple begins to balance and turn; and when the second couple has gone down the middle, the next couple commences, and so on for all the rest.

As fast as they leave from the top, the entire lines move up, so that every couple starts from the same place, and takes position below the previous couple, until the first couple have arrived at the head again.

The music then stops, and commences again for the dancers to resume the Quadrille, which requires one part of eight bars.

**ALL FORWARD AND BACK.**—The two lines then all forward and back, taking four steps each way (four bars)—forward again, and turn partners to places (four bars).

Here all persons should be careful to recollect who were dancing in the set with them, and invariably take the same head or side that they occupied previous to the promenade.

## FINALE.

**MUSIC—Four Parts.**

**FOUR LADIES FORWARD** to the centre and back, 4 bars.

**FOUR GENTLEMEN FORWARD** and back, 4 bars.

**ALL BALANCE TO PARTNERS**—and turn, 8 bars.


Fig. 33.



Thus—all face partners, Fig. 33, and walk forward four steps, and then back four steps, the gentlemen passing to the outside of the ladies each time (four bars). Then turn partners to the right, with both hands, completely round in places (four bars).

**RIGHT AND LEFT ALL ROUND**, . . . 16 bars.

(See description, page 80.)

 This figure may be repeated twice or four times—and then

**ALL CHASSEZ**, . . . . . 8 bars.

#### PARTICULAR NOTICE.

In the march quadrille, sometimes the jig is danced before the march. In this case, after forming for the march, the gentlemen and ladies will all face each other and fall back, forming two lines, the gentlemen on one side, and the ladies on the other, with a space between them to admit of a couple passing down the centre. Thus—

Fig. 34.



Then the jig will follow as above described.

Sometimes it will be well to have the march last, especially when supper is ready, or it is desired to clear the room at the closing of a ball,—or more particularly to prevent confusion in a crowded room, which sometimes renders it difficult for dancers to find their proper places after the march. In this case, we would advise the managers of a ball or party to instruct the prompter to terminate this dance at the end of the march, by calling “all chassez;” then the dancers will all forward and back, and salute partners with a bow and courtesy (eight bars).

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### G A V O T.

**MUSIC—Seven Parts.**

**LADIES' CHAIN**—same as the first set, . . . . 8 bars.

**SIDES FOUR**—The first and second couples forward to the couples on the right, and back, as follows: The first and fourth, and second and third couples join hands, and all forward toward each other, and back, forming two parallel lines—(Fig. 35).

Fig. 35.



Forward again and change partners (turning with both hands), the gentlemen taking each other's places, and the ladies remaining in their own places opposite their partners. (8 bars.)

**FIRST LADY FORWARD TWICE**—The two lines remain still, while the first lady forward towards her partner (who stands opposite to her) and back; forward again and back to place. (8 bars.)


**FIRST GENTLEMAN FORWARD TWICE**—(being opposite to his partner).—The first gentleman forward towards his partner, and back; forward again, and back to place. (8 bars.)

**RIGHT HAND ACROSS**—The first lady and opposite gentleman cross to opposite places, passing each other on the right hand, and returning in the same manner, passing each other on the left, and back into places, eight steps each way. (8 bars.)

**FORWARD TWO**—The first lady and opposite gentleman forward towards each other, and back to places. (4 bars.)

**DOS-A-DOS**—Which means to run forward and pass round the opposite person, back to back, without turning, and back again to places. (4 bars.)

**ALL FORWARD AND BACK (sides four)**.—Forward again, and turn partners to places. (8 bars.)

 This figure is repeated four times—the first and second times the two head couples lead to the right, which brings the first and second ladies on the ends of the line; the third and fourth times the side couples lead to the right, reversing the position of the figure, and bringing the third and fourth ladies on the outside of the line.

Thus the first, second, third and fourth couples take the lead alternately, as above described; and each couple, as they take the lead, are invariably on the outside of the line.

### MINUET.

MUSIC—Four Parts.

**FORWARD FOUR**—The first and second couples forward and back, . . . . . 4 bars.

Fig. 36.



**FORWARD AGAIN**, and turn the opposite partners with both hands, and back again to places, . . . 4 bars.

**SIDES FOUR**—The same as the Gavot, . . . 8 bars.


FIG. 37.



See description, page 89.

**LADIES' CHAIN ALL**—Thus: the first and third, the second and fourth couples face each other, and in this position the ladies all chain, the same as in the first set. (8 bars.)

**ALL FORWARD AND BACK** (sides four)—Forward again, and turn partners to places. (8 bars.)

 All repeated four times—the first and second times the head couples lead to the right, and the third and fourth times the side couples take the lead, reversing the figure.

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### THE STAR FIGURE.

**MUSIC—Four Parts.**

**FOUR LADIES FORWARD** to the centre and back. (4 bars.)

**FOUR GENTLEMEN FORWARD**, and back. (4 bars.)

**FOUR LADIES CROSS RIGHT HANDS** in the centre, go round and back. (8 bars.)

Thus, the four ladies cross right hands in the centre, and go half round, turning to the left (Fig. 38, four bars.)

Fig. 38.



Change hands and turn back to the right, hold fast with the left hand and give the right hand to partners (Fig. 39—four bars.)

Fig. 39.



ALL BALANCE, . . . . . 8 bars.

All balance in the form of a cross or star (Fig. 39, four bars), and then turn partners with the right hands to places (Fig. 40—four bars.)

Fig. 40.




ALL PROMENADE, . . . . . 8 bars.

Fig. 41.



Each couple passing round to the right with a slide or galop step until all regain their places.

 This figure is repeated four times—the first and second times the ladies take the lead and go round in the centre,—the third and fourth times the gentlemen take the lead the same as above, or else take the lead alternately, first ladies, and then gentlemen, and then “All Chassez” to finish. (Eight bars.)

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### BALANCE TO THE RIGHT.

A JIG.

**MUSIC**—*The White Cockade*.—Three parts.

**FIRST COUPLE BALANCE TO THE RIGHT**, 4 bars.

Thus, the first couple join hands and forward to the couple on the right (four bars.)

**FOUR HANDS ROUND**, . . . . . 4 bars.


The four join hands in a circle, and then four hands round, turning to the left, and swing entirely round to places (four bars.)

**BALANCE TO THE LEFT**—The first couple then

balance to the couple on the left the same as before. (4 bars.)

**FOUR HANDS ROUND**—The same as before, and swing to places. (4 bars.)

**HANDS ALL ROUND**—All join hands, and dance round to the left in a circle, until all regain their places. (8 bars.)

 This figure is danced by the first, second, third, and fourth couples, each alternately taking the lead, and is generally the last figure in the quadrille, finishing with All Chassez. (8 bars.)

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### MOULINET.

The moulinet figure is performed by four or more persons presenting their right hands to each other in the form of a cross or star, and then turning half round; with the hands joined in the centre (Fig. 42—four bars.)

Fig. 42.



And then reverse by crossing the left hands and turning back again (four bars.)

Sometimes this figure is performed by the dancers passing all the way round to places, reversing in the same manner.

## ALLEMAND.

This figure is performed by each gentleman turning the next lady on his right, with his right hand, and then turning his own partner with his left hand (Eight bars.)

Thus, the four gentlemen march to the right four steps, and the ladies to the left (forming a square figure) and turn the corner partners with the right hands once round (Fig. 43—four bars.)

Fig. 43.




Then march back to places and turn partners with the left hands (Fig. 44—four bars.)

Fig. 44.



**HOLUBIEC,****OR TURN PARTNERS.**

This figure is performed as follows: The gentleman and lady cross their right arms (the arms crossing at the elbows), and place their right hands on the back part of their partner's waist, and then turn. (Eight bars.)

 Reverse in the same manner by changing arms.

**DOS-A-DOS.**

Which means to run forward and pass round the opposite person, back to back, without turning, and back again to places. (Eight bars).

**THE WALTZ QUADRILLE.**

The music for this dance is composed of a Set of Waltzes, but the figures are generally danced the same as the first set, or Plain Quadrille; the only difference is that they all waltz round at the end of each figure.

## PART FOURTH.



### THE LANCERS' QUADRILLES,

AS THEY ARE NOW DANCED IN NEW YORK.

#### FIRST FIGURE.

MUSIC—Three Parts.

HEAD COUPLES FORWARD and back, taking four steps each way, the gentleman holding the lady's left hand with his right. (Fig. 45—4 bars.)

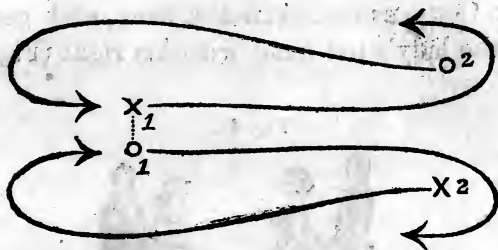
Fig. 45.



FORWARD AGAIN AND TURN the opposite partners with both hands and return to places. (4 bars.)

CROSS OVER—The first couple join hands and cross over to opposite places, passing between the second couple; while the second couple cross over on the outside of the first (or leading) couple, and exchange places with them. (Fig. 46—4 bars.)

Fig. 46.



O, means a lady—X, for a gentleman.


Cross back again, and return to places; here the first couple separate and cross over on the outside of the second couple, and the second couple join hands and pass between them. (Fig. 46—4 bars.)

BALANCE TO CORNERS—Thus, the four ladies forward to the gentlemen on the right, and the four gentlemen forward to the ladies on the left (Fig. 47),

Fig. 47.



each taking four steps forward and four steps back, and then turn with both hands to place. (8 bars.)

 The second couple then take the lead, and the third and fourth couples follow in succession.

## SECOND FIGURE.

MUSIC—Three Parts.

HEAD COUPLES FORWARD and back, each gentleman holding the lady's left hand with his right (Fig. 48).

Fig. 48.

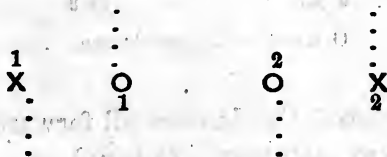


Forward again, and the gentlemen leave the ladies in the centre of the quadrille, facing partners, and salute with a bow and courtesy; the gentlemen retire alone. (Fig. 49—4 bars.)

Fig. 49.



**CHASSEZ ACROSS** (to the right and left). Both couples commence, each with the right foot, and slide four steps sideways to the right (count four). Thus—



O, a lady—X, a gentleman.

then commence with the left foot and slide four steps back again to the left and finish, facing partners (count four more). (Fig. 49—4 bars.)

**TURN PARTNERS TO PLACE**—The head couples turn their own partners with both hands to place, and finish facing the opposite couple. (Fig. 50—4 bars.)

Fig. 50.




SIDE COUPLES DIVIDE, AND ALL FORWARD in two lines. The side couples separate from their partners and join hands with the head couples forming two lines, four in a line, as follows:—The third gentleman and fourth lady join with the first couple, and the third lady and fourth gentleman join with the second couple. Thus

4 O	X 4
1 X	O 2
1 O	X 2
3 X	O 3

O, a lady—X, a gentleman.

When so placed, the dancers all forward and back, taking four steps each way. (4 bars.)

FORWARD AGAIN AND TURN partners to places, all turning to the right with both hands. (4 bars.)

 Repeated four times, twice by the head couples and twice by the sides.

When forming the two lines for the third and fourth times, the head couples divide and join with the side couples, reversing the figure.

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### THIRD FIGURE.

MUSIC—Two Parts.

HEAD COUPLES FORWARD and back, four steps each way. (Fig. 51—4 bars.)

Fig. 51.



**FORWARD AND SALUTE**—The head couples forward again four steps, and stop in the centre to salute the opposite couple—here the musicians must pause while the dancers bow and courtesy—and then they retire back into places. (4 bars.)

**FOUR LADIES CROSS RIGHT HANDS—HALF ROUND IN THE CENTRE**—Thus: the four ladies advance, each one giving her right hand to the opposite lady, and then the four ladies, turning to the left, go half round in the centre (Fig. 52).

Fig. 52.



While the four gentlemen at the same time go half round, passing to the right on the outside of the ladies in a contrary direction to them. (4 bars.)

All face about and return back again in the same manner—Thus: the four ladies cross left hands, turning half round to the right, while the gentlemen march

round to the left. Here they meet partners—each one giving the right hand to the right hand of their own partners (Fig. 53),


Fig. 53.



and at the same time, without stopping, the four ladies release hands in the centre, and turn their partners half round to places. (Fig. 54—4 bars.)

Fig. 54.



 Repeated four times—twice by the head couples and twice by the sides.

N. B.—In place of the four ladies crossing hands in the third figure (as above described), and then turning round in the center, it is now fashionable to perform the LADIES' CHAIN FIGURE the same as it is danced in the first set or plain quadrille.

## FOURTH FIGURE.

## MUSIC—Three Parts.

**HEAD COUPLES LEAD TO THE RIGHT, AND SALUTE—**Thus: the two head couples join hands with their partners and walk up to the couple on the right.

The first couple face the third couple, and the second couple face the fourth couple. Thus—



O, a lady; X, a gentleman.

And all bow and courtesy. (4 bars.)


**LEAD TO THE LEFT—**The head couples then turn round to the couples on the left, and salute again with a bow and courtesy. (4 bars.)



**TURN PARTNERS TO PLACES—**Each couple turning their partners completely round to their own places.

It is now fashionable, in dancing this figure, after turning partners to places, for the leading couples to salute each other, with a bow and courtesy—during which the musicians should allow for the extra time by a retard movement in the music, before commencing the next strain (4 bars).

**RIGHT AND LEFT—**The head couples cross over to opposite places, the ladies passing through the centre, and the gentlemen on the outside; the gentlemen then present their left hands to the left hands of their partners, and turn them half round (count eight); then recross in the same way and turn partners to places (count eight more—8 bars).

 Repeated four times—twice by the head couples, and twice by the sides.

### FIFTH FIGURE.

#### MUSIC—Six Parts.

**RIGHT AND LEFT ALL ROUND**—This figure commences with the music, and the dancers should all stop when they meet their partners, to bow and courtesy to each other, commencing as follows: Each gentleman faces his partner, and takes her right hand, and passing her on the outside, presents his left hand to the next lady on the right, then his right hand to the next lady, and so on, alternately, until all regain their places. (16 bars.)

**FIRST COUPLE PROMENADE ROUND**—inside the set (Fig. 55)—

Fig. 55.



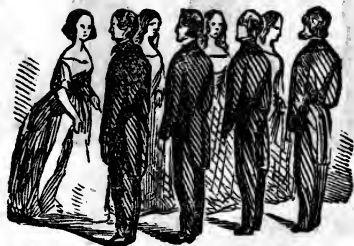
and return to their own places, finishing with their faces turned outside the quadrille.

Then the couple on the right advance behind the top couple, and the couple on the left advance behind the other two couples—the bottom couple remain in their place as they were—the whole forming two lines, the gentlemen on one side and the ladies on the other. (Fig. 56—8 bars.)




men on one side, and the ladies on the other, facing each other. (Fig. 57—8 bars.)

Fig. 57.



**ALL FORWARD**—The four ladies join hands, and the four gentlemen likewise, forming two lines; and then all forward and back, taking four steps each way; forward again and turn partners to places. (8 bars.)

 All repeated four times—the first, second, third, and fourth couples each taking the lead alternately—and then

Right and left all round a fifth time. (16 bars.)

And all chassez to finish. (8 bars.)

## THE CALEDONIAN QUADRILLES,

AS THEY ARE NOW DANCED IN NEW YORK

### FIRST FIGURE.

**MUSIC**—Four Parts.

**HEAD COUPLES CROSS RIGHT HANDS** (round and back). Thus—The first and second couples cross right hands and go round to the left (count eight steps—Fig. 58),

Fig. 58.



and then reverse by changing hands and return to places (count eight more—8 bars).

**BALANCE TO PARTNERS**—The first and second couples balance (or set) to partners (Fig. 59—4 bars), and then

Fig. 59.



turn partners in places with both hands. (4 bars.)

**LADIES' CHAIN**—The first and second ladies cross over to opposite places, giving their right hands to each other as they pass, and their left hands to the opposite gentlemen (Fig. 60).

Fig. 60.



The gentlemen then turn the ladies half round with the left hand (Fig. 61).

Fig. 61.



After which the ladies return in the same manner and turn partners to place. (8 bars.)

**HALF PROMENADE**—Both couples passing to the right, round to opposite places (Fig. 62),

Fig. 62.



the ladies turning on the outside of their partners, and finish, facing the opposite couple (Fig. 63—4 bars).

Fig. 63.



HALF RIGHT AND LEFT—Both couples cross over, the ladies passing through the centre (Fig. 64),

Fig. 64.



and then turn partners to places. (Fig. 65—4 bars.)

Fig. 65.



Repeated by the side couples.

## SECOND FIGURE.

MUSIC—Three Parts.

**FIRST GENTLEMAN FORWARD TWICE**—The first gentleman forward and back twice, taking four steps each way (the rest stand still—8 bars).

**LADIES BALANCE TO THE RIGHT**—The four ladies leave their partners and balance to the gentlemen on the right, each taking four steps forward and four back (Fig. 66),

Fig. 66.




and then turn with both hands, each lady taking the next lady's place, and remaining with the next gentleman. (8 bars.)

**ALL PROMENADE**—Each with a new partner, promenade round (Fig. 67),

Fig. 67.



passing to the right in a circle all the way round to the same place whence they started. (8 bars.)

 This figure is repeated four times—the first, second, third, and fourth gentlemen each commencing the figure alternately, and all will regain their places.

### THIRD FIGURE.

MUSIC—Four Parts.

HEAD COUPLES FORWARD and back, taking four steps each way (Fig. 68—4 bars).

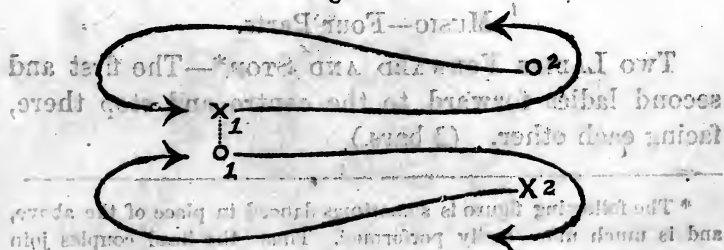
Fig. 68.



FORWARD AGAIN AND TURN the opposite partners with both hands, and return to places. (4 bars.)

CROSS OVER—The first and second couples cross to opposite places, the first couple joining hands, and passing between the second couple (count eight steps, Fig. 69).

Fig. 69.



O, a lady—X, a gentleman.

Returning, the second couple join hands and pass between the first couple to places (count eight more—8 bars).


**BALANCE TO CORNERS**—Thus: the four ladies face to the right, and the gentlemen face to the left (Fig. 70),

Fig. 70.



and all forward and back (taking four steps each way) and turn at corners, with both hands, once round and back to places. (8 bars.)

**ALL FORWARD** to the centre (joining hands in a circle) and back, forward again and turn partners to places. (8 bars.)

 This figure is danced four times, twice by the head couples, and twice by the sides.

#### FOURTH FIGURE.

##### MUSIC—Four Parts.

**TWO LADIES FORWARD AND STOP\***—The first and second ladies forward to the centre and stop there, facing each other. (2 bars.)

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\* The following figure is sometimes danced in place of the above, and is much more easily performed. Thus: the head couples join hands and forward four and back. (4 bars.)

And then turn partners with both hands in places. (4 bars.)

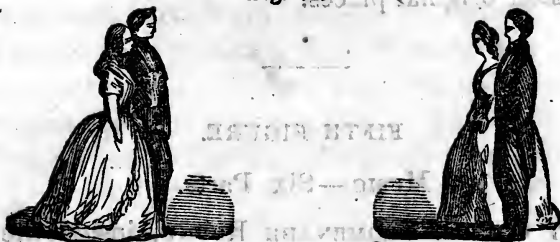
**TWO GENTLEMEN FORWARD**—The first and second gentlemen then forward and join their partners. (Fig. 71—2 bars.)

Fig. 71.



**TURN PARTNERS TO PLACES**—Here both couples face their partners and turn with both hands back into places. (Fig. 72—4 bars.)

Fig. 72.



**LADIES TO THE RIGHT**—The four ladies forward four steps to the gentlemen on the right (Fig. 73),

Fig. 73.




and turn with both hands, each lady taking the next lady's place and stopping there. (4 bars.)

**GENTLEMEN TO THE LEFT**—Thus: The four gentlemen forward to the ladies on their left (Fig. 73) and turn with both hands, each one taking the next gentleman's place and stopping there. (4 bars.)

**LADIES TO THE RIGHT** and turn, the same as before. (4 bars.)

**GENTLEMEN TO THE LEFT**—To their own partners, and turn as above. Here each couple meet their own partners, but on the side opposite to where they belong. (4 bars.)

**ALL PROMENADE**—Passing to the right all the way round to the same place from which they started.

 This figure is repeated four times, and all will regain their original places.

### FIFTH FIGURE.

**MUSIC**—Six Parts.

**FIRST COUPLE PROMENADE ROUND**, inside the set (Fig. 74), and return to their own places. (8 bars.)

Fig. 74.



**FOUR LADIES FORWARD**—to the centre and back. (4 bars.)

**FOUR GENTLEMEN FORWARD**—to the centre and back. (4 bars.)

**BALANCE TO PARTNERS**—All face partners (Fig. 75),

Fig. 75.



and walk forward four steps and four steps back again, and then turn partners in places. (8 bars.)

**ALL RIGHT AND LEFT, HALF ROUND**—Each couple when meeting their partners will stop and salute with a bow and courtesy (same as the Lancers—8 bars.)

**PROMENADE TO PLACES**—All promenade half round (Fig. 74), and then turn partners with the right hands once round in places (Fig. 76—8 bars).

Fig. 76.



**ALL CHASSEZ ACROSS, AND TURN AT CORNERS**—Thus: All face partners (Fig. 77),

Fig. 77.



and the four gentlemen march to the right four steps, and the ladies to the left (forming a square figure), and then turn the corner partners with the right hands once round (Fig. 78—4 bars).


Fig. 78.



Then march back to places, and turn partners with the left hands half round in places (Fig. 79—4 bars).

Fig. 79.



 This figure is repeated four times, each or the four couples commencing the figure alternately. Then All promenade round. (8 bars.) And all chassez to finish. (8 bars.)



## THE PRINCE IMPERIAL.

### FIRST FIGURE.

**MUSIC—Three Parts.**


**HEAD COUPLES LEAD TO THE RIGHT AND SALUTE—**Thus: The first and second couples each take their partners by the hand and lead off together to their right hand couples, and all salute (viz., the 1st to the 3d, and the 2d to the 4th couples—4 bars).

**TAKE THE LADIES AND GO OPPOSITE—**The first and second gentlemen retain their partners' hands and take with their left hands the right hands of the side ladies, and then fall back to opposite places. The two threes thus change places with the former head couples; the 2d passing to the 1st couple's place, and the 1st to the 2d couple's place, all facing the centre. (4 bars.)

**LADIES' GRAND CHAIN (without the gentlemen)—**First the ladies cross over from head to head of the set, giving the right hands as they pass each other. Then

pass from side to side, giving the left hand. Cross back again from head to head with the right hand, and then from side to side with the left hand. Finishing with each lady in front of her partner, facing outward, with their backs to the centre of the set. (8 bars.)

ALL CHASSEZ ACROSS—(To the right and left), each commencing with the right foot and sliding four steps sideways and four steps back again, and then, turn partners to places with both hands. (8 bars.)

 This figure is repeated four times, twice by the head couples and twice by the sides, and all will regain their places.

## SECOND FIGURE.

MUSIC—Three parts.

FIRST GENTLEMAN AND SECOND LADY FORWARD AND TURN round with both hands, both stopping in front of and facing the first lady. (4 bars.)


CROSS OVER—The first lady crosses over, passing between the first gentleman and second lady, presenting the left hand to the opposite gentleman, and then turning to the second lady's place. The other two crossing over at the same time to the first couple's place, and turning half round with the left hand and facing the opposite couple. (4 bars.)

FORWARD FOUR AND BACK. (4 bars.)

LADIES' HALF CHAIN (to places) the ladies returning to their own partners. (4 bars.)

ALL CHASSEZ ACROSS AND TURN AT CORNERS with the right hands. (4 bars.)

TURN PARTNERS TO PLACES—Thus : All march back to places and turn partners half round with the left hand. (4 bars.)

 Repeated four times.

## THIRD FIGURE.

Music—Four Parts.

**FIRST COUPLE FORWARD AND SALUTE.** Thus: The first couple advance four steps, the gentleman leaving his lady (with a salute) in the centre of the quadrille, with her back to the opposite couple; the gentleman stepping back into place. (4 bars.)

**SECOND COUPLE FORWARD AND SALUTE** in the same manner. (4 bars.)

**THIRD COUPLE** the same. (4 bars.)

**FOURTH COUPLE** the same. (4 bars.)

**LADIES, HANDS ROUND**—The four ladies being thus placed in the centre (back to back) join hands and pass round to the right in a circle, stopping in front of their own partners. (4 bars.)

**GENTLEMEN FORWARD** and extend the circle—The four gentlemen forward and give their right hands to partners, and the left hands to the next ladies and make a large circle. (4 bars.)

**ALL BALANCE** in a circle and turn partners to places. (8 bars.)

 Repeated four times.

## FOURTH FIGURE.

Music—Four Parts.

**FORWARD FOUR**—The first and second couples forward and back. (4 bars.)

**FORWARD AGAIN AND LEAVE PARTNERS WITH THE SIDE COUPLES** on the right (both leaving their partners at the same time)—Thus: The first gentleman leaves his lady on the left of the third gentleman, and the

second lady leaves her gentleman on the right of the fourth lady. And then the first gentleman and second lady return to places. (4 bars.)


**FORWARD SIX**—The six (or sides) forward and back twice. (8 bars.)

**TWO OPPOSITE FORWARD AND BACK**—The first gentleman and second lady forward and back. (4 bars.)

**FORWARD AGAIN AND SALUTE**—then turn to their partners on the sides. (4 bars.)

**FOUR HANDS HALF ROUND** with the side couples. (4 bars.)

**HALF RIGHT AND LEFT TO PLACES.** (4 bars.)

 Repeated four times.

### FIFTH FIGURE.

#### **MUSIC—Four Parts.**

**LADIES TO THE RIGHT**—Each of the four ladies passes to the next gentleman on her right (giving their right hands) and turns completely round. (4 bars.)

**PASS ON TO THE NEXT**—The four ladies pass again to the right and turn with the next gentleman, both giving their right hands, and turn completely round. (4 bars.)


**PASS ON TO THE NEXT**—The ladies each passing to the right, and turn as before. (4 bars.)

**PASS ON TO THE NEXT (to partners)**—The ladies pass again to the right, where they meet their own partners and all turn to places. (4 bars.)

**FIRST GENTLEMAN AND SECOND LADY FORWARD AND BACK.** (4 bars.)

**FORWARD AGAIN AND TURN** round with the right hand, ending in the centre of the quadrille, each facing their own partners. (4 bars.)

**CHASSEZ ACROSS**—four. All four Chassez across to the right and left, and then turn partners to places with both hands. (8 bars.)

 This figure is repeated four times, and the ladies pass to the right and repeat the first part of the figure a fifth time (16 bars), and then finish. Thus—

. All Forward and back; forward again the second time, the gentlemen placing their partners in the centre of the set; and the quadrille terminates by all saluting their partners with a bow and courtesy. (8 bars.)

## THE CONTINENTALS.

(A QUADRILLE.)

ARRANGED BY T. HILLGROVE.

### FIRST FIGURE.

**MUSIC**—Four Parts.

**FOUR LADIES FORWARD**—To the centre four steps, and back to places. (4 bars.)

**FOUR GENTLEMEN FORWARD**—To the centre and back. (4 bars.)

**ALL BALANCE TO PARTNERS** and turn—Thus: All face their partners (Fig. 80),

Fig. 80.



and walk forward four steps and four steps back again, the gentlemen passing outside the ladies each time; then turn partners with their right hands once round in places (Fig. 81—8 bars).

Fig. 81.



**FOUR LADIES' CHAIN**—This figure is performed as follows: The four ladies cross right hands, turning to the left half round in the centre (Fig. 82),

Fig. 82.



then give the left hands to the opposite gentlemen and turn them once round (Fig. 83).

Fig. 83.



The ladies return back again in the same manner, and turn partners with left hands to places. (8 bars.)

ALL WALTZ ROUND—Polka or Promenade—(8 bars.)

 Repeated twice.

## SECOND FIGURE.

MUSIC—Four Parts.

HEAD COUPLES FORWARD FOUR—Four steps and back to places (Fig. 84—4 bars).

Fig. 84.



TURN PARTNERS to places with both hands, once round. (4 bars.)

LADIES' CHAIN—Thus: The first and second ladies cross to opposite places, giving the right hands as they pass each other, and the left hands to the opposite gentlemen (Fig. 85).

Fig. 85.



Both gentlemen turn the ladies round with the left hand (Fig. 86),

Fig. 86.



and then turn themselves so as to face the opposite couple (Fig. 87—4 bars).

Fig. 87.



After which the ladies return to their own places, in the same manner; each lady taking the opposite lady by the right hand as they pass each other, and giving her left hand to the left hand of her partner, and turn to place. (4 bars.)

**BALANCE TO CORNERS**—Thus: The four ladies face to the right, and the gentlemen face to the left (Fig. 88), and all balance (which means to dance forward and back four steps each way), and then turn at corners with both hands once round.

Fig. 83.




Here the side couples divide and join hands with the head couples, forming in two lines. Thus: (8 bars.)

4 O	X 4
1 X	O 2
1 O	X 2
3 X	O 8

O, a lady—X, a gentleman.

ALL FORWARD and back, in two lines, with the hands joined, taking four steps each way. (4 bars.)

Forward again and turn partners to places, all turning to the right with both hands. (4 bars.)

 Repeated four times, twice by the head couples and twice by the sides.

### THIRD FIGURE.

MUSIC—Four Parts.

HEAD COUPLES FORWARD FOUR and back, taking four steps each way (Fig. 89—4 bars).

Fig. 89.



FORWARD AGAIN, AND LEAVE THE LADIES IN THE CENTRE facing partners, and the gentlemen return to places (Fig. 90—4 bars).

Fig. 90.



CHASSEZ ACROSS—The four dancers slide the right foot sideways four steps (count four). Thus:

1  
X  
:  
:  
:

O  
1

2  
X  
:  
:  
:

2  
X  
:  
:  
:

O, a lady—X, a gentleman.

and return, sliding the left foot sideways four steps (count four more), and then turn partners with both hands to places. (8 bars.)

**FOUR LADIES CROSS RIGHT HANDS HALF ROUND—**  
The four ladies cross right hands in the centre and go half round (turning to the left) to opposite places (Fig. 91),

Fig. 91.




while their partners at the same time march to the right half round to meet them; then each turns his own partner with the left hand completely round in opposite places. (Fig. 92—8 bars.)

Fig. 92.



**ALL WALTZ ROUND—(Polka—8 bars).**

 Repeated four times, twice by the head couples and twice by the sides.

#### FOURTH FIGURE.

Music—Eight Parts.

**FIRST COUPLE PROMENADE ROUND,** and form for a march (Fig. 93),

Fig. 93.



the two side couples then fall into line, the second couple remaining in their own places. All face one way, toward the head of the room (Fig. 94—8 bars.)

Fig. 94.



**MARCH ROUND**, within the space of the quadrille. Thus: The ladies march to the right and the gentlemen to the left, down on the outside and up the centre. Then stop and all face partners (Fig. 95).

Fig. 95.



**ALL FORWARD**—The four ladies join hands in one line, and their partners do the same opposite. And all forward and back in two lines, taking four steps each way; forward again (with hands joined as above) and turn partners to places. (8 bars.)

**RIGHT AND LEFT HALF ROUND**—Each couple when meeting their partners will stop and salute with a bow and courtesy (the same as the Lancers, see description—8 bars).

**PROMENADE TO PLACES**—All promenade half round (Fig. 96),

Fig. 96.



and then turn partners with the right hands once round in places (Fig. 97—8 bars).

Fig. 97.



**ALL CHASSEZ ACROSS AND TURN AT CORNERS**—Thus : All face partners (Fig. 98),

Fig. 98.



and the four gentlemen march to the right four steps, and the ladies to the left (forming a square figure). And then turn the corner partners with the right hands once round (Fig. 99—4 bars).

Fig. 99.



Then march back to places, and turn partners with the left hands, half round in place (Fig. 100).

Fig. 100.




**ALL FORWARD** to the centre and back. Thus: Each couple join hands and walk forward four steps, and back again to places. (4 bars.)

● **FORWARD AGAIN AND LEAVE THE LADIES IN THE CENTRE** (here the four ladies stand with their backs close together in the centre and face outward), the gentlemen retiring alone. (4 bars.)

**GENTLEMEN HANDS ROUND**—Thus: The four gentlemen join hands and swing round to the left, outside of the ladies. (4 bars.)

**TURN PARTNERS TO PLACES**—Each gentleman turning his partner with both hands half round to places. (4 bars.)

 Repeated four times, each of the four couples alternately taking the lead. Then

**ALL FORWARD**, joining hands in a circle, and back (taking four steps each way), forward again; and turn partners to places. (8 bars.)

### FIFTH FIGURE.

#### MUSIC—Four Parts.

**FOUR LADIES FORWARD AND SALUTE**—Thus: The four ladies forward to the centre, four steps, and all courtesy, and then back again to places. (4 bars.)


**FOUR GENTLEMEN FORWARD** four steps and salute (all bow), and back to places. (4 bars.)

**ALL CHASSEZ ACROSS AND SALUTE AT CORNERS**—Thus: The four gentlemen march to the right and the ladies to the left (four steps), and all bow and courtesy with the corner partners. (4 bars.)

**TURN PARTNERS TO PLACES**—Thus: March back to places and turn partners with the left hands half round. (4 bars.)

FOUR LADIES CHAIN—Same as the first figure. (8 bars.)

ALL WALTZ ROUND—Polka. (8 bars.)

 Repeated twice, and then


ALL CHASSEZ. (8 bars.)

## HILLGROVE'S FAVORITE QUADRILLES.

### FIRST FIGURE.

#### MUSIC—Four Parts.

RIGHT AND LEFT (for description see first set)	. 8 bars.
BALANCE, . . . . .	8 "
LADIES CHAIN, . . . . .	8 "
HALF PROMENADE, . . . . .	4 "
HALF RIGHT AND LEFT, . . . . .	4 "

 Repeated twice, first by the head couples and then by the sides.

### SECOND FIGURE.

#### THE BASKET FIGURE.

MUSIC—"Life let us Cherish"—Six Parts.


FORWARD TWO (for description see first set), . 16 bars.

BALANCE, . . . . . 8 "

LADIES TO THE CENTRE—The four ladies forward and back—forward again and stop, join hands, and stand close together in the centre. (8 bars.)

GENTLEMEN HANDS ROUND ON THE OUTSIDE—The four gentlemen join hands outside the ladies, and swing round to the left and back again (at the end of the strain the musicians should pause while the dancers form in the basket figure). (8 bars.)

**ALL BALANCE**—The dancers all balance with hands joined in a circle (count eight steps), and then turn partners to places (turning to the right with both hands). (8 bars.)

 Repeated four times—twice by the head couples and twice by the sides.


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### THIRD FIGURE.

#### THE STAR FIGURE.

#### MUSIC—Four Parts.

**FOUR LADIES FORWARD TO THE CENTRE AND BACK**, . . . . . 4 bars.  
**FOUR GENTLEMEN FORWARD, and back**, . . . 4 "  
**FOUR LADIES CROSS RIGHT HANDS (round and back, forming the Star Figure)**, . . . . 8 "  
**ALL BALANCE and turn to place**, . . . . . 8 "  
**ALL PROMENADE**, . . . . . 8 "

 Repeat four times—the ladies taking the lead first and then the gentlemen, alternately. (See description.)

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### FOURTH FIGURE.

#### ARRANGED BY T. HILLGROVE FOR THE GAVOT.


#### MUSIC—Six Parts.

**HEAD COUPLES FORWARD FOUR, and back**, . . 4 bars.  
**SIDE COUPLES FORWARD FOUR, and back**, . . 4 "  
**HEAD COUPLES LEAD TO THE RIGHT—and salute with a bow and courtesy**, . . . . . 4 "  
**CHANGE PARTNERS—the gentlemen change places the same as in the gavot**, . . . . . 4 "  
**LADIES FORWARD (toward each other and back)**, 4 "  
**GENTLEMEN FORWARD (toward each other and back)**, . . . . . 4 "

LADIES CHAIN ALL (same as first set), . . . 8 bars.  
 CROSS RIGHT HANDS round, and back, . . . 8 "  
 ALL FORWARD, and back (sides four), . . . 4 "  
 FORWARD again, and turn partners to places, . 4 "

Fig. 101.




 Repeat four times—the head couples taking the lead for the first and second times, and the side couples take lead for the third and fourth times, reversing the figure.

### FIFTH FIGURE.

#### A JIG.

MUSIC—"The White Cockade"—Three Parts.

FIRST COUPLE BALANCE TO THE RIGHT, . . . 4 bars.  
 FOUR HANDS ROUND, to places, . . . . . 4 "  
 FIRST COUPLE BALANCE TO THE LEFT, . . . . 4 "  
 FOUR HANDS ROUND, to places, . . . . . 4 "  
 HANDS ALL ROUND, . . . . . 8 "

 Repeated four times—the first, second, third, and fourth couples each taking the lead in succession—and then all chasseez to finish. (8 bars.)

This figure is sometimes danced double—that is, the first and second couples both lead to the right at the same time, as follows:

HEAD COUPLES LEAD TO THE RIGHT, forward and back, . . . . .	4 bars.
FOUR HANDS ROUND, to places, . . . . .	4 "
HEAD COUPLES LEAD TO THE LEFT, forward and back, . . . . .	4 "
FOUR HANDS ROUND, to places, . . . . .	4 "
HANDS ALL ROUND, . . . . .	8 "
Repeated by the side couples.	


## THE MARCH QUADRILLES,

AS DANCED AT HILLGROVE'S ACADEMY.

### FIRST FIGURE.

MUSIC — Four Parts.

RIGHT AND LEFT, . . . . .	8 bars.
BALANCE TO PARTNERS, and turn, . . . . .	8 "
LADIES CHAIN, . . . . .	8 "
HALF PROMENADE, . . . . .	4 "
HALF RIGHT AND LEFT, to places, . . . . .	4 "


 Repeated by the side couples.

### SECOND FIGURE.

MUSIC — Four Parts.

RIGHT HAND ACROSS — Thus: the head couples walk straight over to opposite places (take eight steps), face about and march back again, giving the left hands to the left hands of the opposite partners as they pass each other; keep hold with the left hands, turn round, and give the right hands to their own partners (same as the first set, see description). (8 bars.)

BALANCE (four in the centre), . . . . .	4 bars.
HALF PROMENADE, . . . . .	4 "
LADIES CHAIN, . . . . .	8 "
FORWARD FOUR, and back, . . . . .	4 "
HALF RIGHT AND LEFT, to places, . . . . .	4 "

 Repeated four times—twice by the head couples and twice by the sides.

### THIRD FIGURE.

#### MUSIC—Two-Four Time.

This figure is commenced with one strain of music.

FIRST COUPLE PROMENADE ROUND, and form for the march, as follows :

The first couple will promenade round inside the set, and stop at their own places, facing outward. The third and fourth couples will then advance to the centre and take their positions behind the first couple, the second couple remaining in their places—all face one way toward the head of the room. (Fig. 102—8 bars.)

Fig. 102.



The whole forming two lines, the gentlemen on one side and the ladies on the other, and then march as follows :

## THE GRAND MARCH.


**LADIES TO THE RIGHT AND GENTLEMEN TO THE LEFT—ALL FORWARD** (commencing with the music)—**MARCH!**

The dancers march around the room as directed by the Master of Ceremonies, the musicians playing a march, until the dancers stop and separate, facing each other, forming two lines, when a jig follows.


## THE JIG.

**TOP COUPLE BALANCE**—The top couple forward four steps, and turn their partners with both hands half round (4 bars), then promenade down the middle with the gallop or polka, each taking their position at the bottom of the line.

This is repeated by all the other dancers, and then the music stops.

 After this, the musicians play eight bars of music for the dancers to resume the quadrille, and then call

**ALL FORWARD**—The two lines will all forward and back (taking four steps each way), forward again and turn partners to places. (8 bars.)

 See description, page 84.

## FOURTH FIGURE.

## THE CHEAT OR COQUETTE.


**MUSIC IN TWO-FOUR TIME—Four Parts.**

**FIRST COUPLE BALANCE TO THE RIGHT**, and turn, 8 bars.

**BALANCE TO THE NEXT**, and turn, . . . . . 8 “

**BALANCE TO THE NEXT**, “ . . . . . 8 “

**BALANCE TO PARTNERS**, “ . . . . . 8 “

 All repeated by the other couples, as follows:

THE NEXT, OR THIRD COUPLE, then balance to the right  
and turn—which is repeated four times, . 32 bars.

THE NEXT, OR SECOND COUPLE, repeat the same, 32 “

THE NEXT, OR FOURTH COUPLE, repeat in the  
same manner, . . . . . 32 “

### FIFTH FIGURE

#### THE JIG.

*Music in Common Time.*

HANDS ALL ROUND, . . . . .	8 bars.
LADIES ALL BALANCE TO THE RIGHT, and turn, . . . . .	8 “
BALANCE TO THE NEXT, and turn, . . . . .	8 “
BALANCE TO THE NEXT, “ . . . . .	8 “
BALANCE TO PARTNERS, “ . . . . .	8 “
HANDS ALL ROUND, . . . . .	8 “
GENTLEMEN BALANCE TO THE RIGHT, and turn, . . . . .	8 “
BALANCE TO THE NEXT, . . . . . “ . . . . .	8 “
BALANCE TO THE NEXT, . . . . . “ . . . . .	8 “
BALANCE TO PARTNERS, . . . . .	8 “
HANDS ALL ROUND, . . . . .	8 “
ALL CHASSEZ, . . . . .	8 “

### SOCIAL QUADRILLE (No. 1).

ARRANGED BY T. HILLGROVE.

#### FIRST FIGURE.

*Music—Four Parts, four times repeated.*

HEAD COUPLES RIGHT AND LEFT, . . . . .	8 bars.
SIDE COUPLES RIGHT AND LEFT, . . . . .	8 “
LADIES BALANCE TO THE RIGHT, . . . . .	8 “
ALL PROMENADE, . . . . .	8 “

HEAD COUPLES LADIES' CHAIN, . . . . .	8 bars.
SIDE COUPLES LADIES' CHAIN, . . . . .	8 "
LADIES BALANCE TO THE RIGHT, . . . . .	8 "
ALL PROMENADE, . . . . .	8 "
HEAD COUPLES FORWARD FOUR, AND BACK, and four hands round to places, . . . . .	8 "
SIDE COUPLES FORWARD FOUR, AND BACK, and four hands round to places, . . . . .	8 "
LADIES BALANCE TO THE RIGHT, . . . . .	8 "
ALL PROMENADE, . . . . .	8 "
HEAD COUPLES CROSS RIGHT HANDS, go round to the left and back again to places, . . . . .	8 "
SIDE COUPLES CROSS RIGHT HANDS, go round and back again to places, . . . . .	8 "
LADIES BALANCE TO THE RIGHT, . . . . .	8 "
ALL PROMENADE, . . . . .	8 "


N. B.—In each figure the dancers have new partners—that is, every time the ladies balance to the right, which is repeated four times—bringing all back to their own places.

If the above figures are repeated, the second time the gentlemen should balance to the left, and hands all round.

## SECOND FIGURE.

**MUSIC—Four Parts, Repeated.**

HEAD COUPLES FORWARD FOUR, AND BACK, . . . . .	4 bars.
DOS-A-DOS, . . . . .	4 "
SIDES FOUR (the gentlemen all change places) . . . . .	8 "
ALL PROMENADE, . . . . .	8 "
LADIES' CHAIN, ALL, . . . . .	8 "
HANDS ALL ROUND, . . . . .	8 "
ALL FORWARD (sides four) and turn to places, . . . . .	8 "
RIGHT AND LEFT ALL ROUND, . . . . .	16 "


 Repeated twice—first by the head couples and then by the sides.

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### THIRD FIGURE.

#### MUSIC—Four Parts.

ALL CHASSEZ (balance to partners and turn), . . . 8 bars.  
 FOUR LADIES FORWARD (to the centre and back), 4 "  
 FOUR GENTLEMEN FORWARD, and back, . . . 4 "  
 FOUR LADIES CROSS RIGHT HANDS (round and  
     back, forming the star figure), . . . . . 8 "  
 ALL BALANCE, and turn to places, . . . . . 8 "


 All repeated—the second time the gentlemen forward first, and cross hands in the centre.

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### FOURTH FIGURE.

#### MUSIC—Four Parts, three times repeated.


HEAD COUPLES FORWARD FOUR, AND BACK, . . . 4 bars.  
 TURN PARTNERS in places, . . . . . 4 "  
 HANDS ALL ROUND, . . . . . 8 "  
 LADIES' CHAIN, . . . . . 8 "  
 SIDES FOUR (the gentlemen all change places), 8 "  
 ALL FORWARD AND BACK (sides four) and turn  
     partners to places, . . . . . 8 "  
 HANDS ALL ROUND, . . . . . 8 "  
 FOUR LADIES FORWARD AND BACK, . . . . . 4 "  
 FOUR HANDS ROUND, to places, . . . . . 4 "  
 FOUR GENTLEMEN FORWARD AND BACK, . . . . . 4 "  
 FOUR HANDS ROUND, to places, . . . . . 4 "  
 FOUR LADIES CROSS RIGHT HANDS, round and  
     back, forming the star figure, . . . . . 8 "  
 ALL BALANCE, and turn to places, . . . . . 8 "  
 RIGHT AND LEFT ALL ROUND, . . . . . 16 "

 This figure is danced twice, the first time the head couples commencing, and the second time the sides.

## FIFTH FIGURE.

## MUSIC—Four Parts.

HEAD COUPLES RIGHT AND LEFT, . . . . .	8 bars.
LEAD TO THE RIGHT (forward and back), . . . . .	4 “
FOUR HANDS ROUND, to places, . . . . .	4 “
HEAD COUPLES LADIES' CHAIN, . . . . .	8 “
LEAD TO THE LEFT (forward and back), . . . . .	4 “
FOUR HANDS ROUND, to places, . . . . .	4 “

 Repeated by side couples, then finish with a jig.

## THE JIG.

HANDS ALL ROUND, . . . . .	8 bars.
LADIES BALANCE TO THE RIGHT (and turn), . . . . .	8 “
BALANCE TO THE NEXT, and turn, . . . . .	8 “
BALANCE TO THE NEXT, “ . . . . .	8 “
BALANCE TO PARTNERS, “ . . . . .	8 “
HANDS ALL ROUND, . . . . .	8 “
ALL CHASSEZ, . . . . .	8 “


## SOCIAL QUADRILLE (No. 2).

ARRANGED BY T. HILLGROVE.

## FIRST FIGURE.

## MUSIC—Four Parts.


RIGHT AND LEFT, . . . . .	8 bars.
FORWARD FOUR, . . . . .	4 “
DOS-A-DOS, . . . . .	4 “
LADIES' CHAIN, . . . . .	8 “
HALF PROMENADE, . . . . .	4 “
HALF RIGHT AND LEFT, to places, . . . . .	4 “

 Repeated twice—first by the head couples and then by the side couples.

## SECOND FIGURE.

## MUSIC—Four Parts, Repeated.


FORWARD TWO (same as the first set), . . .	16 bars.
BALANCE, . . . . .	8 "
FOUR LADIES FORWARD, AND BACK, . . . .	4 "
FORWARD AGAIN, AND CROSS RIGHT HANDS HALF ROUND TO OPPOSITE PLACES, and stop there,	4 "
FOUR GENTLEMEN FORWARD, AND BACK, . . .	4 "
FORWARD AGAIN, AND CROSS RIGHT HANDS HALF ROUND TO OPPOSITE PLACE (to partners), . .	4 "
ALL BALANCE TO PARTNERS, and turn, . . . .	8 "
ALL RIGHT AND LEFT HALF ROUND, and turn partners in places, . . . . .	8 "
ALL PROMENADE, . . . . .	8 "

 Repeated twice—first by the head couples and then by the sides.

## THIRD FIGURE.

## MUSIC—Four Parts, Repeated.

RIGHT HAND ACROSS, . . . . .	8 bars.
BALANCE AND HALF PROMENADE, . . . . .	8 "
TWO LADIES FORWARD, AND BACK, . . . .	4 "
TWO GENTLEMEN FORWARD, AND BACK, . . .	4 "
FORWARD FOUR, AND BACK, . . . . .	4 "
HALF RIGHT AND LEFT TO PLACES, . . . . .	4 "
LADIES' CHAIN, . . . . .	8 "
SIDES FOUR (gentlemen change places), . . .	8 "
ALL FORWARD AND BACK—forward again and turn partners in places, . . . . .	8 "
HANDS ALL ROUND, . . . . .	8 "

 This figure is danced twice, first by the head couples commencing, and the second time the side couples.

## FOURTH FIGURE.

MUSIC—Four Parts, Repeated.

LADIES' CHAIN, . . . . .	8 bars.
FORWARD FOUR, . . . . .	4 "
DOS-A-DOS, . . . . .	4 "
BALANCE TO CORNERS, and turn to places, . . . . .	8 "
HANDS ALL ROUND, . . . . .	8 "
TWO LADIES FORWARD AND BACK, . . . . .	4 "
FORWARD AGAIN, and turn with both hands to places, . . . . .	4 "
TWO GENTLEMEN FORWARD AND BACK, . . . . .	4 "
FORWARD AGAIN, and turn with both hands to places, . . . . .	4 "
FORWARD FOUR AND BACK, . . . . .	4 "
HALF RIGHT AND LEFT, . . . . .	4 "
BALANCE TO CORNERS, and turn, . . . . .	8 "
HANDS ALL ROUND, . . . . .	8 "
FORWARD FOUR AND BACK, and half right and left to places, . . . . .	8 "
RIGHT AND LEFT ALL ROUND, . . . . .	16 "

 All repeated, the side couples commencing the figure.

## FIFTH FIGURE.

MUSIC—Four Parts, Repeated.

ALL CHASSEZ (balance to partners and turn), . . . . .	8 bars.
FOUR LADIES FORWARD, AND BACK, . . . . .	4 "
FOUR GENTLEMEN FORWARD, AND BACK, . . . . .	4 "
FOUR LADIES CROSS RIGHT HANDS (round and back, forming the star figure), . . . . .	8 "
ALL BALANCE, and turn partners to places, . . . . .	8 "
LADIES BALANCE TO THE RIGHT, and turn, . . . . .	8 "

BALANCE TO THE NEXT, and turn,	8 bars.
BALANCE TO THE NEXT, "	8 "
BALANCE TO PARTNERS, "	8 "
ALL PROMENADE,	8 "
FOUR GENTLEMEN FORWARD,	4 "
FOUR LADIES FORWARD,	4 "
GENTLEMEN CROSS RIGHT HANDS (round and back),	8 "
ALL BALANCE, AND TURN TO PLACES,	8 "
GENTLEMEN BALANCE TO THE LEFT, and turn,	8 "
BALANCE TO THE NEXT, and turn,	8 "
BALANCE TO THE NEXT, "	8 "
BALANCE TO PARTNERS, "	8 "
HANDS ALL ROUND,	8 "
ALL CHASSEZ,	8 "


### SOCIAL QUADRILLE (No. 3).

ARRANGED BY T. HILLGROVE.

#### FIRST FIGURE.

MUSIC—Four Parts.


RIGHT AND LEFT,	8 bars.
SIDES FOUR,	8 "
LADIES' CHAIN, ALL,	8 "
ALL FORWARD AND BACK, forward again, and turn partners to places,	8 "

 All repeated, the side couples commencing the figure.

#### SECOND FIGURE.


MUSIC—Four Parts, Repeated.

LADIES CHAIN,	8 bars.
FORWARD TWO,	16 "

- BALANCE AND TURN PARTNERS, . . . . . 8 bars.  
 FOUR LADIES FORWARD AND BACK, forward again,  
 and four hands round to places, . . . . . 8 "  
 FOUR GENTLEMEN FORWARD AND BACK, forward  
 again, and four hands round to places, . . . . . 8 "  
 RIGHT AND LEFT ALL ROUND, . . . . . 16 "  
 Repeated twice—first by the head couples and  
 then by the sides.
- 

## THIRD FIGURE.

MUSIC—Four Parts, Repeated.


- RIGHT HAND ACROSS, . . . . . 8 bars.  
 BALANCE, and half promenade, . . . . . 8 "  
 TWO LADIES FORWARD AND BACK, . . . . . 4 "  
 TWO GENTLEMEN FORWARD AND BACK, . . . . . 4 "  
 FORWARD FOUR AND BACK, and half right and  
 left to places, . . . . . 8 "  
 BALANCE TO CORNERS, and turn to places, . . . . . 8 "  
 FORWARD FOUR, AND BACK, . . . . . 4 "  
 HALF RIGHT AND LEFT, . . . . . 4 "  
 BALANCE TO CORNERS, and turn, . . . . . 8 "  
 FORWARD FOUR AND BACK, . . . . . 4 "  
 HALF RIGHT AND LEFT TO PLACES, . . . . . 4 "  
 Repeated twice—first by the head couples and  
 then by the sides.
- 

## FOURTH FIGURE.

MUSIC—Four Parts, Repeated.

- LADIES BALANCE TO THE RIGHT, . . . . . 8 bars.  
 ALL PROMENADE, . . . . . 8 "  
 FOUR LADIES FORWARD AND BACK, and four  
 hands round to places, . . . . . 8 "

FOUR GENTLEMEN FORWARD AND BACK, and four hands round to places, . . . . .	8 bars.
LADIES BALANCE TO THE RIGHT, . . . . .	8 "
HANDS ALL ROUND, . . . . .	8 "
FOUR LADIES CROSS RIGHT HANDS, round and back, forming the star figure, . . . . .	8 "
ALL BALANCE, and turn to place, . . . . .	8 "
LADIES BALANCE TO THE RIGHT, . . . . .	8 "
ALL PROMENADE, . . . . .	8 "
ALL FORWARD AND BACK, forward again and leave the ladies in the centre facing their partners, and the gentlemen retire alone, . . . . .	8 "
ALL CHASSEZ ACROSS to the right and left, and turn partners to places, . . . . .	8 "
LADIES BALANCE TO THE RIGHT, . . . . .	8 "
HANDS ALL ROUND, . . . . .	8 "
FOUR LADIES HANDS ROUND IN THE CENTRE, and stop, . . . . .	8 "
FOUR GENTLEMEN HANDS ROUND ON THE OUT- SIDE (and form in the basket figure), . . . . .	8 "
ALL BALANCE and turn to places, . . . . .	8 "
ALL CHASSEZ, . . . . .	8 "
RIGHT AND LEFT ALL ROUND, . . . . .	16 "

 When these figures are repeated, the gentlemen should all balance to the right, in place of the ladies.

#### FIFTH FIGURE.

MUSIC—Four Parts, Repeated.

LADIES' CHAIN, . . . . .	8 bars.
FORWARD FOUR, AND BACK, . . . . .	4 "
DOS-A-DOS, . . . . .	4 "

SIDES FOUR (the gentlemen all change places),	8 bars.
HANDS ALL ROUND, . . . . .	8 "
FOUR LADIES FORWARD AND BACK, . . . . .	4 "
FOUR GENTLEMEN FORWARD AND BACK, . . . . .	4 "
LADIES BALANCE TO THE RIGHT, and turn, . . . . .	8 "
RIGHT AND LEFT ALL ROUND, . . . . .	16 "
ALL FORWARD (sides four), . . . . .	4 "
DOS-A-DOS, . . . . .	4 "
LADIES BALANCE TO THE RIGHT, and turn, . . . . .	8 "
ALL PROMENADE, . . . . .	8 "
LADIES CROSS RIGHT HANDS, round and back, forming the star figure, . . . . .	8 "
ALL BALANCE, and turn to places, . . . . .	8 "
LADIES BALANCE TO THE RIGHT, and turn, . . . . .	8 "
HANDS ALL ROUND, . . . . .	8 "
GENTLEMEN CROSS RIGHT HANDS, round and back, forming the star figure, . . . . .	8 "
ALL BALANCE, and turn to places, . . . . .	8 "
LADIES BALANCE TO THE RIGHT, and turn, . . . . .	8 "
RIGHT AND LEFT ALL ROUND, . . . . .	16 "
ALL FORWARD AND BACK (sides four), forward again, and turn partners to places, . . . . .	8 "
☞ When this figure is repeated, the gentlemen should balance to the right in place of the ladies.	

## SPANISH DANCE.

An unlimited number of persons may be engaged in this dance, formed in the following manner:

The first couple at the head of the room, with their backs to the wall; the next couple facing the first; the third couple with their backs to the second; the fourth couple facing the third; and all the rest formed in the

same manner, every two couples facing each other, without regard to numbers. Thus:



As soon as the dancers are properly arranged, the music commences, and after the first eight bars have been played, all commence to dance at the same moment.

#### DESCRIPTION OF THE SPANISH DANCE.

This dance is performed to a slow Waltz.

**MUSIC—Four Parts.**

**1. ALL FORWARD—**All forward and back, joining hands (Fig. 103),

Fig. 103.



forward again, and exchange partners, turning quarter round and face each other, but at right angles from the first position. (4 bars.)

All forward again, and exchange partners as before, which will bring all opposite to the first position. (4 bars.)

Forward again, and repeat in the same manner for

the third and fourth times, bringing all back to original places. (8 bars.)

2. **CROSS RIGHT HAND**, round and back, each lady giving the right hand to the opposite lady, and the gentlemen joining right hands (above the ladies' hands), forming a star (Fig. 104),

Fig. 104.



then turn half round to the left, face about and change hands, and return with the left hands across back into places. (8 bars.)

3. **ALL WALTZ ROUND** (or Promenade)—Each couple passing to the right once and a half round, which will bring each couple opposite to a new couple (or vis-a-vis), with whom the same figure is repeated. (8 bars.)

At the conclusion of each figure there is a general change of places, and each couple find themselves facing a different couple; so that a lady and gentleman commencing at either end of the room may pass to the bottom or top before the music ceases, which in this dance depends entirely on how long the master of the ceremonies allows the company to keep the floor, there being no particular time to stop.

As each couple arrives at the end of the room, they

turn round and wait for the next couple to meet them, the gentlemen being careful to have their ladies always on the right side.

With new beginners, this dance is a great favorite, but the majority of the more apt scholars take little or no interest in it.



## PART FIFTH.

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### ADVICE TO WALTZERS.

**THE** first requirement is that pupils, while dancing, be as careful to observe a strict deportment as to preserve a graceful carriage, which cannot with impunity be neglected.

During many years of professional labor, we have received not a few suggestions in the art from both the progress and deficiencies of pupils, the natural graces of some, and in others the awkwardness suggestive of rules for improvement.

On a dancer's first entering a crowded assembly, the management of a partner is not an easy task, requiring, as it does, so much tact and delicacy; and so many obstacles to uninterrupted facility presenting themselves. If a gentleman cannot avoid contact with other dancers, or cannot keep clear from even the most inexperienced; or if he do not keep in time to the music, as it becomes quick or slow, he cannot be considered to be a good waltzer. These points can be gained only by constant practice—practice in the dancing school, where the dancer should serve his apprenticeship, rather than make his debut in the ball-room, where he subjects others to vexation and himself to humiliation.

Though a pupil has attained perfect skill in his steps and can go through the most difficult evolutions of the waltz; if his head be rigid on his shoulders, his arms contorted, his back bent, or his legs be stiff and ungraceful, he cannot justly claim to be a good waltzer.

A dance should not be looked upon as a constrained exercise, still less as one of display. Whoever in a waltz loses his natural air, and assumes an attitude, or even a look, which is foreign to him, may be sure that he waltzes badly. This is addressed not to gentlemen only, but also to ladies, to whom we wish to secure simplicity and ease of motion, and a consciousness of the necessity of preserving graceful and natural attitudes.

It is recommended that the lady, when waltzing, leave herself to the direction of her partner, trusting entirely to him, without in any case seeking to follow her own impulse. A lady who should endeavor to avoid an encounter with other dancers, would risk in-

terfering with the intention of the gentleman, to whom alone should be intrusted her security amid the crowd surrounding and crossing her in every direction. Should she wish to rest, let her inform the gentleman of her desire, and not suddenly stop in the midst of the circle. Her partner should have the opportunity of choosing the time and place of stopping, so as to ensure her safety amid the mass. A gentleman should not relinquish his lady until he knows that she has fully recovered from the effects of long continued rotatory motion, which are sometimes so powerful as to cause loss of equilibrium if she be detached too quickly.

The part of the gentleman is not the least difficult, it demanding more care and detail, he having to direct himself and his partner at the same time; but to suppose that the lady's part is simply negative, not requiring any particular skill, is a great error.

Ladies who imagine that a few attempts made in private and under the supervision of parents or friends, will enable them to appear with success in society, greatly deceive themselves; and we are not prompted solely by professional interest in saying that the instruction and advice of a master are not only useful, but absolutely necessary. It is a master's duty to point out to the lady the steps and attitudes she should acquire, to remark such steps as may be imperfect, when her hand is misplaced, when she weighs unduly upon her partner's arm, throws herself back too much, or has any other defect which if not amended at the outset may subsequently become irremediable.

Professors, while regulating the steps and attitudes of their pupils, should at the same time attend to the preservation of the natural and graceful characteristics

of each one; causing art and nature to aid each other in producing a beautiful effect.

In a large class of scholars there will always be a diversity of style. There should, therefore, be no spirit of rivalry as to superiority, as pupils with very different qualifications, may yet be equally good dancers. That one should as a partner be preferred to another, ought neither to offend nor surprise; as the preference arises generally from agreement of style or movement. These differences of movements, common to both sexes, make the waltz highly attractive.



#### THE POSITION FOR THE WALTZ AND OTHER ROUND DANCES.

In order to begin the Waltz, or any of the round dances, the gentleman, in the first place, should hold and guide his partner with his right arm well encircling her waist, and with his left hand take hold of

the lady's right, the lady gracefully resting her left hand on the gentleman's right shoulder.

The gentleman, when holding his partner's hand, should keep his arm extended about the height of the waist, and should face the lady's right shoulder, having the body slightly bent forward. The lady should keep her head opposite to her left hand, which is resting on the gentleman's right shoulder; she must hold her head in its natural position, and avoid turning it either to the right or the left, the most simple attitude being that which is best adapted to the waltz, or any of the round dances.

The knees should be slightly bent—when too rigid they engender stiffness. This flexibility of the legs should be as imperceptible as possible. The waltzer himself should be sensible of it, rather than make it apparent to the eyes of others; too great a bending of the knee is not only ungraceful, but is as injurious to the waltz as too great a stiffness.

When dancing, the lady should allow herself to be guided entirely by the gentleman, who alone will impart to her the direction of the dance. A lady is reputed so much the better dancer or waltzer as she obeys with confidence and freedom the evolutions directed by the gentleman who conducts her.

The gentleman should hold the lady neither too close to nor too far distant from him; for, in the first place, it deprives her of the power of turning with that ease which is necessarily required in waltzing, while too great a distance from each other would render it very difficult, if not impossible, to make the turns in proper time for the dance. In short, the gentleman must determine this by his own good taste and discretion. It is difficult to eradicate a bad habit, and a

single false attitude will sometimes irretrievably spoil the waltzing, and the person remain stiff, formal and ungraceful for the want of proper directions at the commencement.

As soon as the music commences, the whole company take their positions on the floor as above directed, with the ladies on the outside of the circle.

After this, they begin dancing round the room *ad libitum*; but, at the same time, each couple are required to keep within the limits of the circle, so that they may not interfere with the other dancers.

Any couple stopping from fatigue, or otherwise, should be careful to retire to the centre of the room, or else withdraw from the circle, thereby avoiding any confusion with other couples who may be following them.

To waltz or perform any of the round dances well, requires considerable practice, especially on the part of the gentleman, who is expected to guide the lady gently through the confusion usually attending these dances, and also to preserve the step and time, and perform the various evolutions in a graceful and easy manner, and to avoid all collisions with other couples in whirling by them. For herein lies the skill of the dancer, and if sustained by an easy dexterity of his (or her) partner, they may glide gently through the maze of our modern ball rooms without the least apparent exertion.

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## THE POLKA.

What can be said of the Polka that has not already been said? will probably be exclaimed by many under whose eyes this little guide will fall. We reply, very little indeed, if it were intended to retrace the origin and to relate the history down to the present day, of this dance, now so generally practised in different countries of the globe. Whether the Polka be German or Hungarian by birth, is a question frequently discussed; but it has, in fact, during the last few years, been so completely remodelled in France, that it may almost be said to have taken its rise there. All the violent gestures that characterized it on its first appearance in France and England have fallen into disuse; the promenade by hand and changing arms, the heel and toe, or double step—all these, which are very suitable perhaps for a national dance, or to express the rude mirth of the peasantry, have been replaced by a movement more in accordance with the rules of good taste, and more congenial to the quiet refinement of a ball room.

The Polka affords a remarkable instance of the rapidity with which a fashion spreads over the world. In the year 1843, this dance made the grand tour of Europe in a few months. So great was the excitement which it created, that its introduction into fashionable society may be regarded as the commencement of a new era in the art of dancing. The young, the old, and the middle aged, were roused by its attractions into a state that bordered on enthusiasm. Judges, senators, lawyers and physicians, unable to resist the soft persuasion, divested themselves of the soberness and sage-like gravity of age and profession, renewed their youth, and again received lessons in dancing.

The origin of the Polka is unknown, but it is generally believed to be an ancient Scythian dance, as it has been known and practised in the northern countries of Europe, namely, Russia, Servia, Bohemia, Germany, and Hungary, from time immemorial. Among war-like tribes, it is danced with spurs on the heels and hatchets in the right hands of the men in a sort of disorderly melee, resembling a charge in battle, while a furious beating of time with the feet, at intervals, takes place, as if to represent the tramping of horses or the din of war.

There is only one Polka known or recognized in the fashionable world, but the style of dancing it varies considerably. The most elegant people and the best dancers dance it in a quiet, easy style; and those gentlemen who dance with violence possess little refinement, and less taste.

The gentleman should pass his right arm round the lady's waist, holding her with sufficient firmness to be able to take her through the mazes of the dance with perfect safety. Her right hand should be held in his

left hand, which he should raise to about the height of the waist. The lady rests her left hand on the gentleman's right shoulder, her head slightly inclined towards the left.

The Polka step is very simple, consisting merely of three steps and one rest. The gentleman begins with a slight spring on his right foot, at the same time sliding the left foot forward; this is the first movement (the toe of the left foot being pointed outward, and the heel directed towards the right foot). The right foot is then brought up to where the left is, at the same time the left foot is raised; this is the second movement. Then fall on the left foot, raising the right foot behind; this is the third movement. After a rest of one quaver, spring with the left foot and slide with the right forward, thus reversing the movement, and do as before with the opposite feet. As the lady begins with the right foot, springing on her left, the above directions reversed, apply to her.

The Polka consists of two opposite movements, one towards the right, another towards the left. At the same time, a circular movement goes on, which completes one half of the circle in moving to one side, and the other half in moving to the other side, and a progressive movement at the same time goes on in the orbit of the great circle. The step can also be executed moving forward in a straight line, the one partner going forward while the other goes backward, and vice versa. And the circular movement can be made either from right to left, or left to right, at pleasure, but it always begins with right to left, so that the other is called the reverse turn, but the step is precisely the same in both.

The general figure of the Polka consists of two

movements, a great and a small, like those of a planet in its orbit. The planet revolves round the sun and on its axis at the same time—so each couple is not only moving in a great circle, but is wheeling round in small circles of eight steps each, or six steps and two rests. In this dance much individual liberty is allowed, and the great circle is frequently broken up in an apparent confusion. But it is usual to begin with the great circle in perfection, each couple following the other in regular succession. This makes a very beautiful figure, but it requires every gentleman to be thoroughly master of the step. After that, as it is reasonable to suppose that some may feel giddy by the circular movement, the forward and backward movement may be indulged in at pleasure, and the couples may go within or without the great circle, or do the reverse, as they may feel disposed. It is the province of the gentlemen to take the lead in all these changes, which ought to be frequent. When the lady expresses a desire to pause, the gentleman should take her aside and wait until she feels refreshed, and is inclined once more to join the whirling maze.

The lady should bear as lightly as possible on the shoulder of the gentleman, for the dance is never well or agreeably executed until all sensation of weight or labor is thoroughly removed, and in the accomplishment of this end more depends on the lady than on the gentleman.

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### STEP OF THE POLKA.

MUSIC IN TWO-FOUR TIME.

To commence, the left foot must be raised to the side of the right ankle—

1. Spring on the right foot, and at the same time slide the left foot forward sideways (count one).
2. Bring the right foot up close behind the left in third position (count two).
3. Slide the left foot forward (count three).
4. Make a slight spring and turn half round on the left foot, at the same time bring the right foot behind close to the ankle of the left (count four).

 In all two bars.

Repeat the same with the right foot, and so on—first commencing with one foot, and then with the other, alternately.

The directions for the lady are the same as above, only reversing the feet.

N. B.—When dancing forward or backward, the pupil will take the three steps as directed above, and then pause for the fourth time.



### THE SCHOTTISCH.

Of all the dances which have been introduced within the last few years, there is none that appears to be a more general favorite than the Schottisch. Although it ranks as a new dance with us, it is one of great antiquity, with a tradition from olden times like the Polka, the origin of which seems to have been

totally unknown to the profession, but is in fact a German peasant dance.

The Schottisch is now universal. It requires less practice than many of the other dances, and when properly danced is very elegant and pleasing. Its combination of two movements, a polka and a circular hop, make a most agreeable variety.

The step is very easy, but the double movement requiring so much more care and attention than the Polka, it becomes difficult for the gentleman to guide his partner through the Schottisch without encountering many awkward mishaps, such as treading upon toes and dresses, to which unskilful dancers are constantly subject.

It is chiefly in the circular or hop movement that this difficulty is experienced; for, if the time be not precisely kept, so as to make the two hops simultaneously, a collision is inevitable, and an awkward pause immediately follows, to the great disappointment of both parties.

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### STEP OF THE SCHOTTISCH.


MUSIC IN COMMON TIME.

#### FIRST PART.

1. To commence, slide the left foot sideways (count one).
2. Bring the right foot up close to the left, in third position (count two).
3. Slide the left foot sideways again (count three).
4. Spring on the left foot, at the same time bringing the right foot up close to the ankle of the left (count four).

Repeat the same with the right foot. Thus—

1. Slide the right foot sideways (count one).
2. Bring the left foot up close to the right in third position (count two).
3. Slide the right foot sideways again (count three).
4. Spring on the right foot, and at the same time bring the left foot up close to the ankle of the right (count four).

 In all eight movements—Two bars.


N. B.—This part of the Schottisch should be invariably taken across the room, or else like the Polka passing round in a circle.

After executing the above, commence with the second part.

## SECOND PART.

1. Spring forward from the right to the left foot, and bring the right foot close behind to the ankle of the left (count one).
2. Hop on the left foot, at the same time turning half round (count two).
3. Spring forward on the right foot (count three).
4. Hop on the right foot and turn half round (count four).

Repeat the above, and count four more.

 In all eight movements—Two bars.

Then, recommence with the first part, and so on alternately.

For the lady the directions are the same, only reversing the feet.

Some introduce the Deux Temps step into the circular part, but this destroys the character of the dance, and confounds two dances.

The Schottisch is easily acquired. The time is the

same as the Polka, but much slower, although it is now danced faster than it was originally.



### THE GALLOPADE.

MUSIC IN TWO-FOUR TIME.

This enlivening dance is very easily learned. It is generally commenced with eight sliding steps, the gentleman sliding his left foot forward, and the lady her right, then a half turn, and *vice versa*; the gentleman with the right foot forward, and lady with left, and so on at pleasure. The only difficulty in this dance is to keep on the feet. The position is the same as in the waltz or polka.

The Gallopade has recently become very popular in this country, where it is no longer customary to compete in speed. The dancers merely make a few steps of the gallop, and then pass into the *waltz à deux temps*. In this way the gallopade becomes a spirited and graceful dance, instead of a tumultuous one. The step is simply a *chasséz*, with one foot in the same position as long as you continue one way, and a *chasséz* with the other foot when you turn; and requires only a good ear to mark the time of the music.

In turning, the step is the same as that of the *waltz à deux temps*.



### THE DEUX TEMPS.

This dance is generally performed to music in two-four time, the same as a gallop, although sometimes danced to music in three-four time, the same as a waltz.

The Deux Temps contains *three times*, only they are otherwise divided and accented—two of the times being included in one, or rather, one of the times divided in two. The first step consists of a glissade or slide; the second is a chassez, including two times in one. (A chassez is performed by bringing one foot near to the other, which is then moved forward, backward, right, left, or round).

To dance the Deux Temps well, it must be danced with short steps, the feet sliding so smoothly over the surface of the floor that they scarcely seem to be raised above it. Anything like jumping is inadmissible; moreover, though a very quick dance, it should be danced very quietly and elegantly, and every inclination to romp or compete in speed be carefully checked and corrected.

The position is the same as for the waltz or polka, and the steps are simply two slides with either foot, and are performed with each foot alternately, as follows:

## THE STEPS.

1st. Slide the left foot to the left (sideways) and then bring the right foot up close to the left foot in third position (count one).

2d. Slide the left foot diagonally forward, turn half round on the left foot, and bring the right foot close behind, to the ankle of the left (count two).

Then recommence with the right foot, and so on alternately.

The directions for the lady are the same as above, excepting that her feet should be reversed.

When dancing, the couples may turn either to the right or the left, or dance forward or backward, as they please.

The Deux Temps should not be danced for a long time without resting, as it soon becomes laborious, and where effort is apparent, grace is wanting.



## THE ESMERALDA.

## MUSIC IN TWO-FOUR TIME.

This dance is composed of four steps of the Gallopade in passing straight down the room, and then two steps of the Polka in turning. The gentleman com-

mences with the left foot, and the lady with her right, and the position is the same as for the waltz or polka.

#### THE STEPS.

Commence with four sliding steps, the gentleman keeping his left foot forward and the lady her right, finishing on the fourth step with a hop, and turning half round (2 bars); then take two polka steps in turning completely round (2 bars).

After this, they again commence with the sliding step—the lady with the left foot and the gentleman with the right, the same as before, and so on, alternately commencing first with one foot and then with the other.



#### THE DANISH DANCE.

MUSIC IN TWO-FOUR TIME.

#### FIRST PART.

1st. The gentleman will slide the left foot forward (moving sideways—count one). Then bring the right foot up close to the left in third position (count two).

☞ Repeat this forward movement four times (counting eight—Four bars).

2d. Then slide back in the contrary direction with eight gallop steps (count eight—four bars).

N. B.—Repeat the whole of the above twice—in all sixteen bars.

### SECOND PART.

For the second part, dance the *Waltz à deux temps*, during sixteen bars of music.

Then recommence with the first part.



### THE UNION DANCE.

#### MUSIC IN SIX-EIGHT TIME.

The position for this dance is the same as for the waltz or polka; the lady commencing with the right foot and the gentleman with the left, and then vice versa, the gentleman with the right and the lady with the left.

#### THE STEPS.

1st. To commence, the gentleman will slide the left foot forward (sideways—count one), bring the right foot up close behind the left in third position (count

two), then slide the left foot forward again (count three), bring the right foot up close to the left in third position (count four—Two bars).

Then commence with the right foot and dance back in the same manner as above described (count four more—Two bars).

2d. Take four steps of the gallopade, sliding with one foot before the other straight down the room, finishing on the fourth step with a hop, and turning half round (count four—Two bars).

Then take two polka steps, and turn completely round (count four more—Two bars).

☞ Recommence with the first part again, and so on alternately

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### THE POLKA REDOWA.

This dance is precisely the same as the first three movements of the Polka, the fourth step or interval being omitted; and is danced in three-four time, the same as a Mazourka, which makes a more graceful and

easy dance than the Polka, and one that is a great favorite.

The gentleman has to hold his partner as in the waltz or polka. There is no particular rule by which the Polka Redowa should be performed. This is left to the option of the individual. It may be danced turning to the right or to the left, backward or forward; or, in cases where there is not sufficient space to proceed, the step and position may be preserved in making a kind of balance or set. It is the part of the gentleman to guide the lady, and a good dancer is easily detected by the skill which he shows in regulating his steps and guiding his partner, so as to avoid other couples. In a room where four or five inferior couples would be limited for space, twenty good couples would dance with great ease.

#### STEP OF THE POLKA REDOWA.

#### MUSIC IN THREE-FOUR TIME.

There are only three steps in the Polka Redowa, which occupy one bar of music, as follows:

1st. To begin, the foot is raised a little behind, the gentleman using his left and the lady her right foot, the gentleman then, for the first step, springs lightly on the right foot and almost simultaneously slides the left foot forward, finishing on both feet (count one).

2d. The right foot is then brought up to the left foot in the third position, at the same time the left foot is raised, and extended in front a little from the floor (count two).

3d. Then fall on the left foot, raising the right foot behind (count three); and, without stopping, spring on

the left foot, and proceed in the same manner with the right foot.

The lady does the same, only beginning with the right foot.



### THE VARSOVIENNE.

MUSIC IN THREE-FOUR TIME.

This is a very easy and graceful dance, and may be readily acquired in one or two lessons by persons who are familiar with the other round dances.

#### FIRST PART.

Commence with the left foot, and take one step of the *Polka Redowa*, turning half round, (count three).


Then step forward (sideways) with the right foot (to the second position), the heel being raised, the toe touching the floor, and there pause (while counting—four and five); bring the right foot back behind the left, slightly raised (count six—Two bars).

Then recommence with the right foot, and repeat the first part four times—in all eight bars.

## SECOND PART.

Commence with the left foot, and take three steps of the *Polka Redowa*, turning once and a half round (counting three for each step); then pause as in the first part of the dance, by placing the right foot out (while you count two); bring the right foot back again, behind the left (count three—Four bars).

Then recommence with the right foot and execute three more steps of the *Polka Redowa*, and finish as before, placing the left foot out to pause, and then draw it back again—(Four bars).


 Recommence with the first part, and so on alternately.

For the lady, the directions are the same, only reversing the feet.

N. B.—The second part of this dance is sometimes danced as follows:

1st. Take two steps of the mazourka without turning, springing on the right foot and sliding the left forward each time (two bars); then take one complete step of the polka redowa in turning half round, and pause as before (two bars).

Then repeat the same with the opposite feet (four bars), which will bring you round and complete the dance.

 The whole dance occupies sixteen bars of music—eight bars to each part.



### POLKA MAZOURKA.

MUSIC IN THREE-FOUR TIME.

This dance is a combination of the polka and mazourka. The position is the same as for the waltz or polka.

#### THE STEPS.

To commence, the gentleman rests on the right foot, with the left slightly raised behind—

1. Slide the left foot forward to the left (count one).
2. Bring the right foot up to where the left foot is, at the same time raising the left foot in front (count two).
3. Spring on the right foot and pass the left foot behind, without touching the floor with it (count three).
4. Then slide the left foot forward (count four).
5. Bring the right foot up to the left foot's place, and at the same time raise the left foot in front (count five).
6. Fall on the left foot, raising the right foot behind and turn half round (count six).

In all, two bars.

Then recommence with the right foot, and so on—first commencing with one foot and then with the other, alternately.

For the lady, the directions are the same, except that she is to reverse the feet.



### THE WALTZ.

The Waltz, now called the common or plain waltz, to distinguish it from the more modern ones, has been known for many years, and is still danced at public balls; and as it is probable that it will retain its position in the ball-room for some time to come, a short description of it may prove useful.

#### DESCRIPTION OF THE WALTZ.

##### MUSIC IN THREE-FOUR TIME.

*The Gentleman commencing with the left foot and the Lady with the right.*

1st. The gentleman slides his left foot diagonally forward in front of his partner.

2d. He then slides the right foot past the left in the

same direction, little back of the fifth position, with the heel raised and the toe to the floor, slightly turning to the right.

3d. He turns upon both feet—on the toes—so as to bring the right foot forward in the third position, turning half round.

4th. He slides the right foot forward between his partner's feet.

5th. Then slides the left foot forward again, slightly turning to the right.

6th. Turns on both feet, and brings the right foot in front to the third position.

And thus: In the first three counts the couple turns half round, and in the second three counts half round again, which completes the circle.

The lady commencing with the right foot at the same moment as the gentleman, executes the fourth, fifth, and sixth times, then continues with the first, second, and third times, or steps, and so on, constantly turning and following the couple before them.

N. B.—The following is a very simple and easy method for learning the Waltz.

#### THE WALTZ.

1st. The gentleman slides his left foot diagonally forward, in front of his partner (count one).


2d. Slides the right foot past the left in the same direction, turning slightly to the right (count two).

3d. Brings the left foot behind the right, still turning to the right (count three).

4th. Slides the right foot forward, between his partner's feet (count four).

5th. Slides the left foot forward again, still turning to the right (count five).

6th. Turns on both feet, and brings the right foot in front, to third position (count six).

 The lady executes the same steps, but commences with 4, 5, 6, while the gentleman executes 1, 2, 3. And so on, alternately, turning half round with three steps, and then half round again, with the other three. In all six steps, which occupy two bars of music.



### THE REDOWA.

This Waltz, taken from the second Mazourka Quadrille, was first introduced in Paris, and afterward in London, by Coulon, in the year 1846.

The quadrille was too complicated to ever become popular, and therefore, it was deemed advisable by the profession in Paris to introduce the principal step in the form of a waltz. This transformation of the dance greatly facilitated its reception into private parties, and thus the Redowa has since proved a complete success.

The position is the same as for the Waltz or Polka,

and the couples may turn either to the right or the left, or go forward or backward.

The Redowa step is the same as the *pas de basque*. The rhythm of this Waltz is two in each bar. The music is in three-four time (like a Mazourka), the first of the two movements occupying two intervals of the bar, and the second movement occupying the third.

The step is as follows: Supposing the lady to commence, she is to stand in the third position with the right foot forward.

1st. Make a slight spring, and bring the right foot behind the left (and fall on the right foot), at the same time raise the left foot from the floor (count one).

2d. Slide the left foot forward, slightly bending the knee (count two).

3d. Bring the right foot up to the left, and again raise the left foot, still keeping it forward (count three).

4th. Spring again and bring the left foot behind the right (and fall on the left foot), at the same time raise the right foot from the floor (count four).

5th. Slide the right foot forward, slightly bending the knee (count five).

6th. Bring the left foot up to the right, at the same time raising the right and keeping it forward (count six).

This is the forward movement; the gentleman merely reversing the feet.

The following description of the Redowa will enable any one to learn it with but little practice.

## THE REDOWA WALTZ.

## MUSIC IN THREE-FOUR TIME.

1st. To commence, the gentleman stands with his weight resting on the right foot, and then springs from the right to the left foot (taking a long step), in front of his partner (count one).

2d. Pass the right foot behind the left, and raise the left foot a little from the floor—slightly turning to the right (count two).

3d. Bring the left foot behind the right in third position, and drop on the left foot, at the same time raising the right foot from the floor, turning half round (count three).

4th. Spring forward on the right foot, taking a long step, and raise the left foot from the floor—the right foot of the gentleman falling between his partner's feet (count four).

5th. Step forward with the left foot, still turning to the right (count five).

6th. Bring the right foot up close to the left in third position, turning half round (count six).

Thus—In the first three steps, turn half round, and in the next three steps half round again, which will complete the circle.

The lady has to commence with the right foot at the same moment as the gentleman, and execute the steps, four, five, six; then continue with the steps, one, two, three, and so on alternately.

N. B.—While dancing the Redowa, care should be taken to mark well the first and third beats in the bar (the second beat is silent, or not counted), otherwise the dance loses its distinctive character.

For dancing either forward or backward, a simple slide and hop step only is required.



### THE HOP WALTZ.

(LA SAUTEUSE.)

This is an old Waltz, lately revived in Paris.

The step is similar to that of the common waltz, except that the first step must be jumped, like a *jetté*, and the other two steps run.

N. B.—The steps of the *Sauteuse* are sometimes confounded with the second step of the Schottisch; care should be taken not to fall into this error, as it would quite destroy the original character of the dance.



### THE FIVE-STEP WALTZ.

MUSIC IN FIVE-FOUR TIME.

This dance is very similar to the Polka Mazourka, and was formerly a great favorite.

## THE STEPS.

1st. The gentleman will slide the left foot forward (count one).

2d. Bring the right foot up close to the left, in third position, at the same time raising the left foot to front, with the toe pointed to the floor (count two).

3d. Spring on the right foot, and bring the left foot back close to the right (count three).

4th. Slide the left foot diagonally forward in front of your partner, slightly turning to the right (count four).


5th. Hop on the left foot and bring the right foot in front of the left to third position, turning half round (count five).

 In all, one bar.

The gentleman then recommences with the right foot, and so on alternately.

The directions for the lady (except reversing the feet), are precisely the same.

N. B.—The dancers, either lady or gentleman, on taking the fourth step with the right foot, will step between their partner's feet—and not in front as with the left foot.

 Turn and reverse as in the other dances.



### THE GORLITZA.


MUSIC IN TWO-FOUR TIME.

This Polish dance, much in vogue before the fall of Poland, was introduced by Veran, in Paris and London, in the spring of 1851. It requires considerable practice in order to dance it gracefully, the movements being much varied. It is danced in Schottisch time, rather slow.

**FIRST PART.**—The gentleman takes the lady, as in the Polka, and commences with the Polka step, with the left foot moving to the left, at the same time turning half round; then slides the right foot to the right,—brings the left foot behind the right, in fifth position; glisades with the right foot, finishing on both feet, with the left foot in front, for the lady as well as for the gentleman. All this occupies two bars. Then spring on the right foot, at the same time raising the left foot in front; let the left foot fall behind the right; glisade with the right foot to the right, finishing with the left foot in front. Spring again on the right foot, at the same time raising the left foot in front; let the left foot fall behind the right, glisade with the right foot to the right, finishing with the left foot in front. This occupies two bars, and is one half of the dance. The last two bars are performed, turning round, without progressing.

**SECOND PART.**—Begin with the Polka-Mazourka step, commencing with the right foot, and turning half round; then the Cellarius step (or slide-and-hop step), with the left foot to the left—the right foot falling behind; and stamp with each foot while counting one, two, three. (Four bars.)

For the lady the directions are the same, only reversing the feet, except in the last two bars of the first part, and there each begins with the same foot.

 In this dance each part may be repeated twice, and it is sometimes danced so. In this case, the gentleman, after repeating the first part twice, has to begin the Polka-Mazourka step with the left foot, and in repeating it commences with the right.



### THE SICILIENNE.

**MUSIC IN SIX-EIGHT TIME.**

The position is the same as for the Waltz or Polka.

1st. The gentleman will make a spring on the right foot, and at the same time pass the left foot behind (count one).


2d. Spring again on the right foot, and bring the left foot in front (count two).

3d. Spring again on the right, and extend the left foot forward (sideways), in the second position, pointing the toe on the floor (count three).

4th. Spring again on the right, and bring the left foot back in front of the right, third position (count four).

5th. Slide three steps forward with the left foot (count one, two, three).

6th. Then turn half round on the left foot, and bring the right foot in front, third position (count four).

 In all, eight movements. Four bars.

Repeat the same with the right foot, and so on alternately.

For the lady the directions are the same, except reversing the feet.

## ZULMA L'ORIENTALE.

### MUSIC IN TWO-FOUR TIME.

This is a lively, graceful dance. The position is the same as for the Waltz or Polka.

#### PART FIRST.

The gentleman commences with the left foot and executes two Polka steps, turning round (which occupy two bars of music).

#### PART SECOND.

1st. Place the point of the left foot in the fourth position (count one).

2d. Bring the heel of the left foot back into the hollow of the right, third position (count two).

3d. Make a slight spring on the right foot and slide the left foot forward, bringing the right foot up behind the left in third position (count three).

4th. Then slide the left foot forward again and turn half round, finishing on the left foot with the right foot behind (count four).

These four movements occupy two bars of music.

Then recommence the first part, with the right foot, and so on, first commencing with one foot, and then with the other alternately.

For a lady the directions are the same, except reversing the feet.

 Turn round and reverse, as in other dances.

## LA KOSKA.

### MUSIC IN THREE-FOUR TIME.

The steps for this dance are composed of the Mazourka and Polka-Redowa. The position is the same as for the Waltz or Polka.

#### PART FIRST.

1st. The gentleman takes three Mazourka steps with the left foot, springing on the right foot each time, and passing straight down the room, and then takes one Polka-Redowa step in turning half round (four bars).

2d. He then commences with the other foot, and repeats the same (four bars).

#### PART SECOND.

Take four Polka-Redowa steps in turning to the

right, and then four reverse steps in turning to the left (eight bars).

Then recommence with the first part, and so on alternately.

The step for the lady is precisely the same, only reversing the feet, that is, right for left, and left for right.

### LA CARLOWITZKA.

MUSIC IN THREE-FOUR TIME.

This is a Polish dance. The music is the same as for a Mazourka.


#### PART FIRST.

1st. The gentleman will slide the left foot diagonally forward, in front of his partner (count one). Then raise the right foot a little from the floor, and spring twice on the left foot, turning half round (count two, three—one bar).

2d. Repeat the same with the right foot: here the gentleman slides his right foot between his partner's feet (count four, five, six—one bar).

#### PART SECOND.

Then execute the whole of the Polka-Mazourka step, with the left foot (count six—two bars).

 Then recommence the first part with the right foot, and so on, first commencing with the left foot, and then with the right, alternately.

For the lady the directions are the same, except reversing the feet.

## LA ZINGERILLA.

MUSIC IN THREE-FOUR TIME.

1st. The gentleman will slide the left foot forward (sideways—count one).

2d. Bring up the right foot close behind the left, in third position (count two).

3d. Spring on the right foot, and at the same time pass the left foot behind the right without touching the floor (count three).

4th. Spring again on the right foot, and bring the left foot in front, to third position (count four).

5th. Slide the left foot forward again (count five).

6th. Spring on the left foot, turning half round and bring the right foot in front, to third position (count six).

 In all, two bars.

Then recommence with the right foot and repeat the same, first commencing with the left foot and then with the right, alternately.

For the lady the directions are the same, only reversing the feet.

## LA CZARINE.

A RUSSIAN WALTZ.

MUSIC IN THREE-FOUR TIME—ACCENTED LIKE A MAZOURKA.

## PART FIRST.

Take one complete step of the Polka-Mazourka, turning half round, the lady commencing with the right foot, and the gentleman with the left (count six—two bars).

## PART SECOND.

FOR THE GENTLEMAN.—1st. Make a slight hop on

the left foot, at the same time place the right foot behind the left in fifth position (count one).

2d. Slide the left foot forward to the fourth position, and, at the same time, twist half round on the toes, which brings the right foot to front, third position (count two).

3d. Hop on the left foot, and throw the right out to the side in second position (count three).

This is only one bar, the dancers turning half round, which is repeated, making a full turn (in all, six counts—two bars).


N. B.—In the second part of this dance, the step for the lady is a little different from that of the gentlemen, and we therefore describe it.

FOR THE LADY.—1st. Hop on the right foot, at the same time slide the left foot in front to fourth position (count one).

2d. Twist half round on the toes, and bring the right foot up close to the left, in third position (count two).

3d. Hop on the right foot, and place the left to the side in second position (count three).

This step is repeated by the lady, and is performed at the same time as that for the gentleman. The dancers both count six and turn completely round.

 In this, as in other waltzes, the lady and gentleman use contrary feet. In the first part of the dance they turn half round; in the second part they turn completely round. Thus turning once and a half round, to four bars of music.

The lady then commences with the left foot and dances the steps as described for the gentleman. While the gentleman at the same time commences with the right foot, and dances those described for the lady.

## PART SIXTH.

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### THE PLAIN QUADRILLE, OR FIRST SET.

THE reader will please bear in mind, that every quadrille figure begins with the second strain of the music.

When two couples cross over, the ladies always pass in the centre, between the opposite couple, and the gentlemen outside.


The numbers on the right of each page denote the number of measures of music required for each movement.

The words printed in small capitals are those usually called by the prompter.

FIRST FIGURE.

MUSIC—Four Parts.


RIGHT AND LEFT, . . . . .	8 bars.
BALANCE, . . . . .	8 "
LADIES' CHAIN, . . . . .	8 "
HALF PROMENADE, . . . . .	4 "
HALF RIGHT AND LEFT, to places, . . . . .	4 "

 Danced twice—first by the head couples and then by the side couples.

SECOND FIGURE.

MUSIC—Three Parts.


FORWARD TWO, . . . . .	16 bars.
BALANCE, . . . . .	8 "

 Danced four times—twice by the head couples and twice by the side couples.

THIRD FIGURE.

MUSIC—Four Parts.

RIGHT HAND ACROSS, and left hand back, . . . . .	8 bars.
BALANCE, four in a circle, . . . . .	4 "
HALF PROMENADE (cross to opposite side), . . . . .	4 "
TWO LADIES FORWARD, and back, . . . . .	4 "
TWO GENTLEMEN FORWARD, and back, . . . . .	4 "
FORWARD FOUR, and back, . . . . .	4 "
HALF RIGHT AND LEFT, to places, . . . . .	4 "

 Danced four times—twice by the head couples and twice by the side couples.

FOURTH FIGURE.

MUSIC—Four Parts.


FORWARD FOUR, and back, . . . . .	4 bars.
FORWARD AGAIN, and leave the first lady on the left of the opposite gentleman, . . . . .	4 "

**FORWARD THREE**—Twice; the second time, both ladies cross over to opposite gentleman, and the first gentleman advances to receive them and retires with the two ladies, . . . . . 8 bars.

**FORWARD THREE**—Twice; the second time stop in the centre and turn the two ladies round, 8 “

**FOUR HANDS HALF ROUND**—The four join hands, turning to the left, and cross over to opposite places, . . . . . 4 “

**HALF RIGHT AND LEFT**, to places, . . . . . 4 “

 Danced four times—twice by the head couples and twice by the side.

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#### FIFTH FIGURE.

**MUSIC**—Four Parts.

**ALL PROMENADE ROUND** (or in place of this figure, the Ladies' Chain is sometimes introduced), . . . . . 8 bars.

**FORWARD TWO**—Same as the second figure, . 16 “

**BALANCE**, . . . . . 8 “

 Repeated four times—twice by the head couples and twice by the side couples—and finish with “All Chassez,” saluting partners with a bow and courtesy (eight bars).

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#### THE NATIONAL GUARD QUADRILLE.

ARRANGED BY T. HILLGROVE.

#### FIRST FIGURE.

**MUSIC**—Four Parts.


**HEAD COUPLES RIGHT AND LEFT**, . . . . . 8 bars.

**LEAD TO THE RIGHT**, and salute, . . . . . 4 “

**CHANGE PARTNERS** (the gentlemen change places), 4 “

LADIES' CHAIN, ALL (same as the minuet), . . . 8 bars.

ALL FORWARD AND BACK (sides four)—forward  
again and turn partners to places, . . . 8 "

 Danced four times—twice by the head couples and twice by the side couples.

## SECOND FIGURE.


MUSIC—Four Parts.

FIRST LADY AND SECOND GENTLEMAN FORWARD,  
and back,—forward again and turn with both  
hands—stop in the centre and face partners, 8 bars.

CHASSEZ ACROSS—Thus: the head couples slide  
four steps sideways with the right foot, and  
then four steps back again with the left foot  
(count eight), and turn partners to places  
with both hands, . . . . . 8 "

BALANCE TO CORNERS, and turn (the side couples  
divide and join with the head couples, form-  
ing two lines), . . . . . 8 "

ALL FORWARD, and back, in two lines, and turn  
partners to places, . . . . . 8 "

 Danced four times—twice by the head couples and twice by the side couples.


## THIRD FIGURE.

MUSIC—Four Parts.


ALL CHASSEZ ACROSS AND TURN AT CORNERS,  
with the right hands; turn partners to  
places with the left hands, . . . . . 8 bars.

FOUR LADIES CROSS RIGHT HANDS HALF ROUND,  
in the centre, and turn the opposite gentle-  
men with their left hands, and stop there, 4 "

**FOUR GENTLEMEN CROSS RIGHT HANDS HALF**

- ROUND, to partners, . . . . . 4 bars.  
 ALL BALANCE TO PARTNERS, and turn, . . . . . 8 "  
 RIGHT AND LEFT HALF ROUND, to places, . . . . . 8 "  
 Repeated four times.
- 

**FOURTH FIGURE.****MUSIC—Four Parts.**

- HEAD COUPLES FORWARD FOUR, and back, . . . . . 4 bars.  
 FORWARD AGAIN, and turn the opposite partners  
 with both hands and return to places, . . . . . 4 "  
 HEAD COUPLES LEAD TO THE RIGHT, and  
 salute, . . . . . 4 "  
 TAKE THE SIDE LADIES, and swing backward to  
 opposite places, . . . . . 4 "  
 FOUR LADIES CROSS RIGHT HANDS HALF ROUND,  
 and the gentlemen march to the right out-  
 side the ladies half round; all face about,  
 and march back again, turning partners to  
 places with right hands, . . . . . 8 "  
 ALL FORWARD TO THE CENTRE, and back, . . . . . 4 "  
 FORWARD AGAIN, and turn partners to places, . . . . . 4 "  
 Danced four times—twice by the head couples  
 and twice by the side couples.
- 


**FIFTH FIGURE.****MUSIC—Four Parts.**

- FIRST COUPLE PRONENADE ROUND, and form for  
 a march—the third and fourth couples fall  
 into line; the second couple stand still in  
 their places, . . . . . 8 bars.

**MARCH ROUND**—Ladies to the right and gentlemen to the left—down the outside and up the centre; stop, and all face partners; the four ladies join hands in one line, and their partners the same, opposite, . . . . . 8 bars.

**ALL FORWARD AND BACK** (in two lines), forward again and turn partners to places, . . . . . 8 “

**ALL PROMENADE ROUND**, . . . . . 8 “

 Repeated four times—the first, second, third, and fourth couples alternately take the lead, and then

**RIGHT AND LEFT ALL ROUND**, . . . . . 16 bars.

**ALL FORWARD TO THE CENTRE**, and back, . . . . . 4 “

**FORWARD AGAIN**, leaving the ladies in the centre, facing outward, and salute, . . . . . 4 “

**GENTLEMEN HANDS ROUND** (outside the ladies), 4 “

**TURN PARTNERS TO PLACES**, and all salute, as before, with a bow and courtesy, . . . . . 4 “

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### KNICKERBOCKER QUADRILLE.

ARRANGED BY T. HILLGROVE.

#### FIRST FIGURE.

**MUSIC**—Four Parts.


**RIGHT AND LEFT**, . . . . . 8 bars.

**BALANCE TO PARTNERS**, and turn, . . . . . 8 “

**LADIES' CHAIN**, . . . . . 8 “

**HALF PROMENADE**, . . . . . 4 “

**HALF RIGHT AND LEFT**, to places, . . . . . 4 “

 Danced twice—first by the head couples and then by the side couples.

## SECOND FIGURE.


MUSIC—Three Parts.

HEAD COUPLES FORWARD, and back, . . . 4 bars.

FORWARD AGAIN, and turn the opposite partners with both hands, and return to places, 4 "

BALANCE TO CORNERS, forward and back, and turn with both hands to places, . . . 8 "

FOUR LADIES CROSS RIGHT HANDS, half round and back, the gentlemen march to the right outside, half round and back, and turn partners to places, . . . 8 "

 Repeated four times—the figure being commenced twice by the head couples and twice by the side couples.

## THIRD FIGURE.

MUSIC—Four Parts.


HEAD COUPLES FORWARD FOUR, and back, . . 4 bars.

HALF RIGHT AND LEFT, . . . 4 "

RIGHT AND LEFT WITH SIDE COUPLES ON THE RIGHT, . . . 8 "

LADIES' CHAIN WITH THE COUPLES ON THE LEFT, 8 "

ALL BALANCE TO PARTNERS, and turn, . . . 8 "

 Repeated four times—the figure being commenced twice by the head couples and twice by the side couples.

## FOURTH FIGURE.

MUSIC—Four Parts.


FOUR LADIES FORWARD (to the centre) and back, 4 bars.

FOUR GENTLEMEN FORWARD, and back, . . . 4 "

ALL BALANCE TO PARTNERS, and turn, . . . 8 "

**FOUR LADIES CHAIN**—This figure is performed thus: The four ladies cross right hands, turning half round in the centre, give the left hand to the opposite gentleman and turn him round; and return back in the same manner, turning partners to places, . . . . . 8 bars.

**ALL BALANCE TO CORNERS**, and turn to places, 8 “

 Repeated four times.

### FIFTH FIGURE.

**MUSIC**—Four Parts.


**FIRST COUPLE, LEAD TO THE RIGHT**, . . . . . 4 bars.

**FOUR HANDS ROUND**, to places, . . . . . 4 “

**LADIES' CHAIN WITH THE NEXT** (or head couples) 8 “

**RIGHT AND LEFT WITH THE NEXT**, . . . . . 8 “

**ALL PROMENADE**, . . . . . 8 “

 Repeated four times—each of the four couples alternately commencing the figure; then all chassez.

### METROPOLITAN QUADRILLE.

**ARRANGED BY T. HILLGROVE.**

#### FIRST FIGURE.

**MUSIC**—Four Parts.

**HEAD COUPLES FORWARD**, and back, . . . . . 4 bars.

**SIDE COUPLES FORWARD**, and back, . . . . . 4 “


**ALL BALANCE TO PARTNERS**, and turn, . . . . . 8 “

**ALL FORWARD AND BACK, FORWARD AGAIN AND**

**LEAVE LADIES IN THE CENTRE**, facing out-ward, . . . . . 8 “

**GENTLEMEN HANDS ROUND**, outside the ladies, 4 “


**TURN PARTNERS**, to places, . . . . . 4 “

 Danced twice.

## SECOND FIGURE.

## MUSIC—Four Parts.


HEAD COUPLES FORWARD, and back, . . . . . 4 bars.  
 HALF RIGHT AND LEFT, . . . . . 4 "  
 BALANCE TO CORNERS, and turn, . . . . . 8 "  
 HEAD COUPLES, LADIES' CHAIN, . . . . . 8 "  
 HALF PROMENADE, . . . . . 4 "  
 HALF RIGHT AND LEFT, . . . . . 4 bars.

 Repeated four times—the figure being commenced twice by the head couples and twice by the side couples.

## THIRD FIGURE.

## MUSIC—Four Parts, Repeated.

HEAD COUPLES, FORWARD FOUR, and back, . . . 4 bars.  
 FORWARD AND LEAVE THE LADIES IN THE CENTRE (facing partners), . . . . . 4 "  
 CHASSEZ ACROSS—Thus: The four dancers slide sideways with the right foot four steps, and then four steps back again with the left foot, 4 "  
 TURN PARTNERS TO PLACES, . . . . . 4 "  
 RIGHT AND LEFT ALL ROUND, . . . . . 16 "  
 FOUR LADIES FORWARD, to the centre and back, 4 "  
 FOUR GENTLEMEN FORWARD, and back, . . . 4 "  
 FOUR LADIES CROSS RIGHT HANDS in the centre, go round and back, while the gentlemen march to the right, outside the ladies, half round and back, and then turn partners to places, 8 "  
 ALL BALANCE TO PARTNERS, and turn to places, 8 "  
 ALL PROMENADE, . . . . . 8 "

 Repeated four times—the figure being commenced twice by the head couples and twice by the side couples.

## FOURTH FIGURE.

MUSIC—Four Parts.

FIRST LADY AND SECOND GENTLEMAN FORWARD,  
and back, . . . . . 4 bars.

FORWARD AND TURN WITH THE RIGHT HAND TO  
SIDE COUPLES—Thus: First lady to left of  
third gentleman, and the second gentleman  
to the right of fourth lady, . . . . . 4 "


FORWARD SIX AND BACK, twice, . . . . . 8 "

FIRST TWO, TURN ROUND (with both hands), AND  
FACE THE SECOND LADY, . . . . . 4 "

CROSS OVER—The second lady passing between  
the first lady and second gentleman, and  
turning the first gentleman; the other two  
turn at the same time, . . . . . 4 "

FORWARD FOUR, and back, . . . . . 4 "

FORWARD AGAIN, and turn partners to places, 4 "

 Repeated four times.

## FIFTH FIGURE.

MUSIC—Four Parts.

LADIES TO THE RIGHT—The four ladies pass to  
the right, and turn the gentlemen with their  
right hands, . . . . . 4 bars.

PASS TO THE NEXT, and turn with the left hand; 4 "


GIVE THE RIGHT HAND TO THE NEXT, and turn, 4 "

LEFT HAND TO PARTNERS, and turn, . . . . . 4 "

ALL FORWARD, to the centre and back, . . . . . 4 "

FORWARD AGAIN AND LEAVE THE LADIES IN THE  
CENTRE, facing outward, . . . . . 4 "

ALL CHASSEZ ACROSS, and turn partners to  
places, . . . . . 8 "

 This figure may be danced twice or four times, and then the ladies to the right again (16 bars), and all chassez (8 bars).


## THE UNION QUADRILLE.

ARRANGED BY T. HILLGROVE.

### FIRST FIGURE.

MUSIC—Four Parts, Repeated:


HEAD COUPLES RIGHT AND LEFT, . . . . .	8 bars.
BALANCE TO THE RIGHT (forward and back), . . . . .	4 “
FOUR HANDS ROUND, to places, . . . . .	4 “
HEAD COUPLES, LADIES' CHAIN, . . . . .	8 “
BALANCE TO THE LEFT (forward and back), . . . . .	4 “
FOUR HANDS ROUND, to places, . . . . .	4 “
HANDS ALL ROUND, . . . . .	8 “
ALL FORWARD AND BACK, . . . . .	4 “
FORWARD AGAIN AND LEAVE THE LADIES IN THE CENTRE, facing outward, . . . . .	4 “
GENTLEMEN HANDS ROUND, outside the ladies, . . . . .	4 “
TURN PARTNERS TO PLACES, . . . . .	4 “
ALL PROMENADE (or Polka), . . . . .	8 “

 This figure is danced twice—being commenced first by the head couples and then by the side couples.

### SECOND FIGURE.


MUSIC—Three Parts.

FIRST LADY AND OPPOSITE GENTLEMAN FORWARD, and back, . . . . .	4 bars.
FORWARD AGAIN AND TURN (with both hands, and stop in the centre), . . . . .	4 “

**SIX HANDS ROUND**—The other six dancers join hands and pass round to the left, outside the two in the centre, . . . . . 4 bars.  
**TURN PARTNERS TO PLACES**, . . . . . 4 "  
**ALL CHASSEZ ACROSS AND TURN AT CORNERS**, with the right hands, . . . . . 4 "  
**MARCH BACK TO PLACES**, and turn partners with the left hands, . . . . . 4 "  
 Repeated four times.

### THIRD FIGURE.

**MUSIC**—Four Parts, Repeated.


**HEAD COUPLES FORWARD**, and back, . . . . . 4 bars.  
**FORWARD AND TURN** the opposite partner with both hands, and return to places, . . . . . 4 "  
**BALANCE TO CORNERS** (forward and back), . . . . . 4 "  
**TURN PARTNERS TO PLACES**, . . . . . 4 "  
**RIGHT AND LEFT ALL ROUND**, . . . . . 16 "  
**LADIES CROSS RIGHT HANDS, HALF ROUND**, change hands and turn back again, while the gentlemen march half round to the right and back, and turn partners to places, . . . . . 8 "  
**BALANCE TO PARTNERS**, and turn, . . . . . 8 "  
**FOUR LADIES CHAIN**, . . . . . 8 "  
**ALL PROMENADE** (or Polka), . . . . . 8 "  
 Danced twice—the figure being commenced first by the head couples and then by the side couples.

### FOURTH FIGURE.

**MUSIC**—Four Parts.

**FIRST LADY LEAD TO THE RIGHT** (forward and back), . . . . . 4 bars.


THREE HANDS ROUND, . . . . .	4 bars.
SAME THREE LEAD TO THE NEXT COUPLE, . . . . .	4 "
FIVE HANDS ROUND, . . . . .	4 "
FIVE LEAD TO THE NEXT COUPLE, . . . . .	4 "
SEVEN HANDS ROUND, . . . . .	4 "
HANDS ALL ROUND, . . . . .	8 "

 Repeated four times—each of the four ladies commencing the figure in turn.

#### FIFTH FIGURE.

MUSIC—Four Parts, Repeated.

RIGHT AND LEFT ALL ROUND, . . . . .	16 bars.
FOUR LADIES FORWARD, to the centre and back, . . . . .	4 "
FOUR GENTLEMEN FORWARD, and back, . . . . .	4 "
FOUR LADIES' CHAIN, . . . . .	8 "
BALANCE TO CORNERS, and turn, . . . . .	8 "
LADIES CROSS RIGHT HANDS, go half round, change hands, and turn back again. While the gentlemen march to the right, half round and back, and turn partners to places, . . . . .	8 "
ALL CHASSEZ ACROSS, and turn at corners, . . . . .	4 "
TURN PARTNERS, to places, . . . . .	4 "
ALL PROMENADE (or Polka), . . . . .	8 "


 Danced twice—then right and left all round (16 bars), and all chassez (8 bars).

#### POLKA QUADRILLE (No. 1.)

ARRANGED BY T. HILLGROVE.

#### FIRST FIGURE.


FOUR LADIES FORWARD (walk four steps) to the centre and back, . . . . .	4 bars.
FOUR GENTLEMEN FORWARD, and back, . . . . .	4 "

- ALL BALANCE TO PARTNERS, and turn, . . . . 8 bars.  
 ALL FORWARD, to the centre and back, . . . . 4 "  
 FORWARD AGAIN AND CHANGE PARTNERS (the  
 four ladies change places to the right, and  
 stop there), . . . . . 4 "  
 ALL WALTZ ROUND (Polka), . . . . . 8 "  
 Repeated four times.

---

### SECOND FIGURE.


- LADIES' CHAIN, . . . . . 8 bars.  
 FORWARD FOUR, and back, . . . . . 4 "  
 TURN PARTNERS, in places, . . . . . 4 "  
 ALL BALANCE TO CORNERS, and turn to places, 8 "

 Danced four times—the figure being commenced twice by the head couples and twice by the side couples.

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### THIRD FIGURE.

- FORWARD FOUR, and back, . . . . . 4 bars.  
 HALF RIGHT AND LEFT, . . . . . 4 "  
 CROSS RIGHT HANDS (go round and back again  
 to places), . . . . . 8 "  
 FORWARD FOUR, and back, . . . . . 4 "  
 HALF RIGHT AND LEFT, to places, . . . . . 4 "  
 ALL WALTZ ROUND—Polka, . . . . . 8 "


 Danced four times—twice by the head couples and twice by the side couples.

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### FOURTH FIGURE.


MUSIC—Four Times.

- RIGHT AND LEFT, . . . . . 8 bars.  
 SIDES FOUR (same as Gavot), . . . . . 8 "

LADIES' CHAIN ALL, . . . . . 8 bars.  
 ALL FORWARD, and back, and turn partners to  
 places, . . . . . 8 "  
 Danced four times—twice by the head couples  
 and twice by the side couples.

#### FIFTH FIGURE.

MUSIC—Four Parts.


ALL WALTZ ROUND—Polka, . . . . . 8 bars.  
 FOUR LADIES FORWARD, to the centre and back, 4 "  
 FOUR GENTLEMEN FORWARD, and back, . . . 4 "  
 BALANCE TO PARTNERS, and turn, . . . . . 8 "  
 LADIES TO THE RIGHT—Balance to the right and  
 turn each lady, taking the next lady's place,  
 and stop there, . . . . . 8 "  
 Repeated four times—and then all waltz round  
 (eight bars), and all chassez (eight bars).

#### POLKA QUADRILLE (NO. 2)

ARRANGED BY T. HILLGROVE.

#### FIRST FIGURE.

MUSIC—Four Parts.

HEAD COUPLES FORWARD FOUR, and back, . . . 4 bars.  
 SIDE COUPLES FORWARD, and back, . . . . . 4 "  
 HEAD COUPLES LEAD TO THE RIGHT, AND RIGHT  
 AND LEFT WITH THE SIDE COUPLES, . . . . . 8 "  
 HEAD COUPLES LEAD TO THE LEFT,—and right  
 and left with the opposite side couples, re-  
 versing the figure, . . . . . 8 "  
 ALL WALTZ ROUND (Polka), . . . . . 8 "  
 Danced twice—first by the head couples and  
 then by the side couples.

## SECOND FIGURE.

## MUSIC—Four Parts.

FIRST LADY AND OPPOSITE GENTLEMAN FORWARD,  
and back, . . . . . 4 bars.  
FORWARD AGAIN, AND TURN, with both hands  
half round, and stop in the centre, facing  
partners, . . . . . 4 “


CHASSEZ ACROSS—Thus: the four dancers slide  
with the right foot sideways four steps, and  
then back again four steps with the left foot, 4 “

TURN PARTNERS TO PLACES, with both hands, 4 “

FOUR LADIES CROSS RIGHT HANDS, half round to  
opposite places, and turn the opposite gentle-  
men with their left hands, and stop there, 4 “

FOUR GENTLEMEN CROSS RIGHT HANDS HALF  
ROUND, to opposite places, and stop there  
with partners, . . . . . 4 “

ALL BALANCE TO PARTNERS; and turn, . . . . . 8 “

 Repeated four times—the second time the  
second lady and opposite gentleman commence the  
figure, then the third lady, and afterwards the fourth,  
and all regain their places.

## THIRD FIGURE.

## MUSIC—Four Parts.

HEAD COUPLES FORWARD FOUR, and back, . . . . . 4 bars.


TURN PARTNERS IN PLACES, . . . . . 4 “

BALANCE TO CORNERS, and turn to places, . . . . . 8 “

ALL FORWARD, to the centre and back, . . . . . 4 “

FORWARD AGAIN, AND CHANGE PARTNERS (the  
four ladies change places to the right, and  
stop there), . . . . . 4 “

ALL WALTZ ROUND (Polka), . . . . . 8 “

 In this figure the dancers have new partners, each of the four times it is repeated; then all regain their places.

---

#### FOURTH FIGURE.

MUSIC—Four Parts.

HEAD COUPLES FORWARD FOUR, and back, . . . 4 bars.

FORWARD AGAIN, and turn the opposite partners  
with both hands, and return to places, . . . 4 "

ALL CHASSEZ ACROSS, AND TURN AT CORNERS—

Thus: the four gentlemen face to the right,  
and the ladies to the left, and all march forward four steps; then turn the partners met  
at corners with the right hands, . . . 4 "


TURN PARTNERS TO PLACES, with left hands, . . . 4 "

ALL FORWARD TO THE CENTRE, and back, . . . 4 "

FORWARD AGAIN, and leave the ladies in the  
centre, facing outward, . . . 4 "

GENTLEMEN HANDS ROUND (outside the ladies), 4 "

TURN PARTNERS TO PLACES, . . . 4 "

 Danced four times—the figure being commenced twice by the head couples and twice by the side couples.

---

#### FIFTH FIGURE.


MUSIC—Four Parts.

HEAD COUPLES RIGHT AND LEFT, . . . 8 bars.

SIDE COUPLES RIGHT AND LEFT, . . . 8 "

LADIES BALANCE TO THE RIGHT, and turn, each  
lady taking the next lady's place, and stopping there, . . . 8 "

ALL WALTZ ROUND (Polka), . . . 8 "

 In this figure, the dancers have new partners


each of the four times it should be repeated ; then all regain their places.

## THE LONDON POLKA QUADRILLES.

### FIRST FIGURE.

MUSIC — Four Parts.


FORWARD FOUR, . . . . . 4 bars.  
 CHANGE HANDS, and return to places, . . . 4 "  
 WALTZ FOUR (Polka Waltz figure) once round, 4 "  
 BALANCE AND TURN PARTNERS half round with  
 the right hand, . . . . . 4 "  
 BACK TO PLACES, with the left hand, . . . 4 "  
 PROMENADE FORWARD,—passing over to opposite  
 places, and turn half round without quitting  
 hands, . . . . . 4 "  
 WALTZ TO PLACES, . . . . . 4 "

 Repeated by the side couples.

### SECOND FIGURE.


MUSIC — Three Parts.

THE FIRST COUPLE LEAD, or waltz to the oppo-  
 site couple, . . . . . 8 bars.  
 TURN THEIR VIS-A-VIS (the person before them)  
 half round with the right hand, . . . . . 4 "  
 TURN BACK AGAIN WITH THE LEFT HAND, . . 4 "  
 FIRST COUPLE WALTZ TO THEIR PLACES, . . 8 "

 The second, third, and fourth couples repeat the same.


## THIRD FIGURE.

## MUSIC—Four Parts.

- THE FIRST COUPLE WALTZ ROUND TO THE COUPLES ON THE RIGHT, ending with the hands across, . . . . . 8 bars.
- TURN HALF ROUND WITH THE RIGHT HAND (moulinet), . . . . . 4 “
- TURN BACK WITH THE LEFT HAND, . . . . . 4 “
- FIRST COUPLE WALTZ TO THEIR PLACES, . . . . . 8 “
- HALF PROMENADE WITH THEIR VIS-A-VIS, . . . . . 4 “
- WALTZ BACK TO PLACES, . . . . . 4 “
-  Repeated four times.


## FOURTH FIGURE.

## MUSIC—Four Parts.

- FIRST COUPLE FORWARD IN WALTZ POSITION, changing the lady from the right to the left hand and left to the right four times, . . . . . 8 bars.
- THE FOUR TAKE HANDS ROUND, and pass the ladies from the left to the right hand four times, re-forming the round after each pass, 8 “
- FIRST COUPLE WALTZ BACK TO THEIR PLACES, 8 “
- PROMENADE FOUR—half round, . . . . . 4 “
- WALTZ TO PLACES, . . . . . 4 “
-  Repeated four times.

## FIFTH FIGURE.

## MUSIC—Four Parts.

- HANDS ALL ROUND, . . . . . 8 bars.  
 RIGHT HAND TO CORNERS, and turn completely  
     round, . . . . . 4 "  
 BACK TO PLACES, and turn partners with the  
     left hand, . . . . . 4 "  
 THE FIRST LADY CROSSES OVER, followed by her  
     partner, . . . . . 4 "  
 THE GENTLEMAN DANCES BACK TO HIS PLACE,  
     followed by the lady (with the arms placed  
     akimbo), . . . . . 4 "  
 FIRST COUPLE WALTZ ONCE ROUND, . . . . . 8 "  
 Repeated four times, and then the

## FINALE.

- ALL WALTZ ROUND, . . . . . 8 bars.  
 ALL CHASSEZ—Thus: the gentlemen face their  
     partners and chassez across each other and  
     turn at corners, . . . . . 4 "  
 BACK TO PLACES IN THE SAME MANNER, finishing  
     with a bow and courtesy, . . . . . 4 "

## THE HORSE GUARDS, OR ROYAL LANCERS.

This dance is performed by eight couples.

The formation is a hollow square, all facing inward, and numbered as four couples. Thus: For the two head couples, the first two couples stand on the right of the two second couples. For the two side couples, the two third couples stand on the right of the two fourth couples, as follows:

1st.  
O X

2d.  
O X

4th.  
O X

O X  
3d.

### FORMATION.

3d.  
O X

O X  
4th.

X O  
2d.

X O  
1st.

O, a lady—X, a gentleman.

The position before commencing to dance.

### FIRST FIGURE.


Music—Three Parts.

THE FIRST TWO LADIES AND OPPOSITE GENTLEMEN FORWARD, and back, . . . . . 4 bars.

FORWARD AGAIN, turn round with both hands, and return to places, . . . . . 4 "

THE HEAD COUPLES CROSS OVER—Thus: The first two couples join hands and cross over to opposite places, while the two second couples separate and cross over at the same time, passing on the outside of the first couples, . . . . . 4 "


RETURNING, the two second couples join hands and cross back, passing between the first couples, . . . . . 4 "

**LADIES BALANCE TO THE RIGHT.**—All the ladies facing to the right and the gentlemen to the left, and balance with their next neighbors (four bars), then turn with both hands completely round and back into places (four bars), . . . . . 8 bars.  
 Repeated four times.

---

### SECOND FIGURE.

**MUSIC**—Three Parts.

**THE FIRST TWO COUPLES FORWARD**, and back, 4 bars  
**FORWARD AGAIN**, and leave the ladies in the centre, facing their partners, and the gentlemen retire to their places, . . . . . 4 "  
**CHASSEZ ACROSS.**—The first two couples chassey to the right and left, and turn partners to places, . . . . . 8 "  
**HEAD COUPLES FORWARD AND BACK**—The four head couples join hands, and dance forward and back in two lines, . . . . . 4 "  
**And then the side couples join hands**, forward and back, . . . . . 4 "  
 Repeated four times.


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### THIRD FIGURE.

**MUSIC**—Two Parts.

**THE FIRST TWO LADIES AND OPPOSITE GENTLEMEN**, forward and back, . . . . . 4 bars.  
**FORWARD AGAIN**, and salute with a bow and courtesy (two bars), and then retire back into places (two bars), . . . . . 4 "

**ALL LADIES' CHAIN AT CORNERS**—Thus: The first and third couples turn to the right, and the second and fourth couples turn to the left, and then all ladies' chain, . . . . 8 bars.

 Repeated four times.

#### FOURTH FIGURE.

**MUSIC**—Three Parts.


**THE FIRST TWO COUPLES JOIN HANDS**, and lead to the couples on their right, while the two second couples join hands and lead to the couples on the left, and all salute at the same time with a bow and courtesies, . . . . 4 bars.

**THEN THE HEAD COUPLES TURN HALF ROUND**, and cross over to the couples opposite, passing half round each other in the centre, and then all salute with a bow and courtesies, . 4 “

**ALL CHASSEZ ACROSS**.—To the right and left, and turn partners, but to different places, as the first couples will have to occupy the second couples' places, and the second couples will take the first couples' places (on the same sides), . . . . . 8 “

**HEAD COUPLES FORWARD**, and back, . . . . 4 “

**HALF RIGHT AND LEFT**.—The head couples cross over to opposite places, and remain there. Here the head couples exchange positions with each other, occupying places opposite to their original places, . . . . . 4 “

 Repeated four times, and all will regain their original places.

## FIFTH FIGURE.

MUSIC—Six Parts.

ALL THE LADIES CROSS THEIR RIGHT HANDS IN THE CENTRE (forming the moulinet figure) and go all the way round, and stop to salute their partners with a courtesy, while the gentlemen return the compliment with a bow, . . . . . 8 bars.

THE LADIES REPEAT THE SAME, by giving their left hands in the centre, and go all the way round again, reversing the figure, . . . . 8 “


THE FIRST COUPLES PROMENADE ROUND, inside the set, and stop at their own places, facing outward. Then the side couples fall in, and place themselves behind the first couples, the second couples remaining in their own places. Thus: Forming two columns, the one facing up and the other down (or reverse), . . . 8 “

ALL CHASSEZ ACROSS, and back, . . . . . 8 “

ALL MARCH ROUND (the ladies to the right and the gentlemen to the left), and finish facing their partners; the four ladies join hands, and the gentlemen the same, and all fall back; thus forming four lines, each two being face to face, with the gentlemen on one side and the ladies on the other, . . . 8 “

ALL FORWARD AND BACK, with hands joined, 4 “

FORWARD AGAIN, and turn partners to places, 4 “

 Danced four times, and then all the ladies cross their right hands in the centre, round and back (sixteen bars), and all chassez (eight bars).

## THE EMPIRE QUADRILLES.

The formation of this dance is either in column facing vis-a-vis, or as in the ordinary formation of a quadrille.

## FIRST FIGURE.

- No. 1. FORWARD FOUR.—Give left hands to partners and forward to the centre, each gentleman still holding his partner's left hand, giving his right to opposite lady's right hand, in which position all make a short balance, . . . . . 4 bars.
- No. 2. CHANGE PARTNERS.—Each gentleman gives both hands to opposite lady (hands crossed) and follows the lady (*en pursuit*) to her place; thus partners are changed by the gentlemen crossing, . . . . . 4 “
- No. 3. ALL BALANCE TO THE RIGHT.—Both couples slide to the right and back to place (the gentlemen with backs to centre of the set), . . . . . 4 “
- No. 4. HOLUBIEO (or turn partners).—This figure is performed thus: The gentleman and lady cross their right arms, each placing the right hand on the back part of their partner's waist, turn round and reverse by changing arms. N. B.—In place of this figure, a simple turning of partners may be substituted, . . . . . 4 “
- No. 5. FORWARD FOUR.—As in No. 1, . . . . . 4 “
- No. 6. CHANGE PARTNERS.—As in No. 2, . . . . . 4 “
- No. 7. BALANCE TO THE RIGHT.—As in No. 3, . . . . . 4 “
- No. 8. HOLUBIEO.—As in No. 4, . . . . . 4 “

## SECOND FIGURE.

- No. 1. FIRST LADY AND OPPOSITE GENTLEMAN FORWARD.—First lady and opposite gentleman forward to the centre, lady facing to her right, the gentleman facing to his left. This brings the lady on the right of the gentleman, both facing the same way, . . . . . 4 bars.
- No. 2. LADY CIRCLE ROUND.—Both give left hands and the lady dances in circle around the gentleman, he turning with the lady, both returning to the same position, . . . . . 4 “
- No. 3. GENTLEMAN CIRCLE ROUND.—Both give right hands and the gentleman circles round the lady, returning to the same position, . . . . . 4 “
- No. 4. CHASSEZ ROUND AND FACE.—Lady dances round to her right a short half circle, while the gentleman dances round to his left, a short half circle, both coming round and meeting in the centre face to face, . . . . . 4 “
- No. 5. CHASSEZ TO THE RIGHT.—Both slide to the right and back (sliding in opposite directions), . . . . . 4 “
- No. 6. SWING ROUND TO PLACE.—Give right hands and turn completely round, separating and returning when opposite to places; partners coming forward and returning with them, . . . . . 4 “
- No. 7. ALL BALANCE TO THE RIGHT.—As No. 3, in first figure, . . . . . 4 “

No. 8. HOLUBIEC, . . . . . 4 bars.

Repeat, second lady and opposite gentleman commencing.

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### THIRD FIGURE.

No. 1. FIRST LADY AND OPPOSITE GENTLEMAN FORWARD.—The first lady and opposite gentleman forward to the centre, and take position as for waltzing, . . . 4 bars.

No. 2. BALANCE TO THE RIGHT.—Slide to the right and back again, . . . 4 “

No. 3. LADY CIRCLE ROUND.—Both take left hands, and lady dances in circle round the gentleman, returning to his right, the gentleman again placing his right arm as in waltzing, . . . 4 “


No. 4. HOLUBIEC.—Finishing with faces toward places, . . . 4 “

No. 5. BACK TO PARTNERS.—Dance back to partners, gentlemen taking their partners as for waltzing, . . . 4 “

No. 6. BALANCE TO THE RIGHT.—Both couples slide to the right and back again, . . 4 “

No. 7. LADIES CIRCLE ROUND.—Both ladies dance round their partners as in No. 3, 4 “


No. 8. HOLUBIEC, . . . . . 4 “

 Repeated by second lady and opposite gentleman.

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### FOURTH FIGURE.


No. 1. FIRST COUPLE CROSS OVER.—First couple cross over to second, the gentleman taking his partner's left hand with his left, and passing her to his left while crossing, the lady thus faces her partner, . . 4 bars.

- No. 2. **THREE CROSS OVER.**—The gentleman gives his right hand to the opposite lady's right hand, and the three return to the place of the first couple, the ladies facing the gentlemen as in the ordinary quadrille, . . . . . 4 bars.
- No. 3. **THREE BALANCE TO THE RIGHT.**—In the above position the three slide to the right and back again, . . . . . 4 “
- No. 4. **AROUND TO THE LEFT.**—Ladies take each other's disengaged hands (still retaining the gentleman's), and all three slide round to the left, . . . . . 4 “
- No. 5. **GENTLEMEN CROSS OVER.**—The gentleman passes between the ladies and dances over to the right of opposite gentleman, . . . . . 4 “
- No. 6. **LADIES CROSS OVER.**—The ladies join hands and dance across to partners, . . . . . 4 “
- No. 7. **FOUR BALANCE TO THE RIGHT.**—Both couples (each crossing hands with partners) slide to the right and back again, 4 “
- No. 8. **TURN TO PLACE.**—First couple dances back to place, while second couple Holu-  
iee in place. . . . . 4 “
-  Repeated, second couple commencing.

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#### FIFTH FIGURE.


- No. 1. **FIRST COUPLE CROSS OVER.**—First couple dance across to opposite couple, . . . . . 4 bars.
- No. 2. **FOUR CROSS OVER.**—Join hands in circle with opposite couple, and all cross back to first couple's place, . . . . . 4 “

- No. 3. **CROSS HANDS ROUND.**—Cross hands half round, stopping with the second couple face to face, with first gentleman behind second lady, first lady behind second gentleman, all in line, . . . . . 4 bars.
- No. 4. **SECOND COUPLE TO CENTRE.**—Second couple dances from between the first couple halfway across, stopping face to face a short distance apart, . . . . . 4 “
- No. 5. **FORM WREATH.**—All give left hands, and swing half round partners, and hands round in circle—ladies facing outward, gentlemen facing inward, . . . . . 4 “
- No. 6. **TURN TO PLACE.**—Swing partners again with left hand, to place, . . . . . 4 “
- No. 7. **ALL BALANCE TO RIGHT.**—Slide to right and back, . . . . . 4 “
- No. 8. **HOLUBIEC,** . . . . . 4 “
-  Repeat, second couple commencing.

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#### SIXTH FIGURE.

- No. 1. **GRAND ROUND TO LEFT.**—All the sets join hands and hands round to the left, 4 bars.
- No. 2. **HOLUBIEC.**—(All the couples), . . . . . 4 “
- No. 3. **GRAND ROUND TO RIGHT.**—All hands round to right, . . . . . 4 “
- No. 4. **HOLUBIEC,** . . . . . 4 “
- No. 5. **FIRST COUPLE CROSS OVER.**—First couple cross over to second couple, . . . . . 4 “
- No. 6. **FOUR HANDS ROUND.**—Four hands round to left, . . . . . 4 “
- No. 7. **TURN LADIES.**—Each gentleman turns opposite lady with left hand, . . . . . 4 “

- No. 8. CHASSEZ ROUND AND FACE.—First lady turns to right from her partner at the same time the first gentleman turns to his left, and both meet face to face in centre of the set, . . . . . 4 bars.
- No. 9. CHASSEZ TO THE RIGHT.—Lady slides to her right and back, while the gentleman slides to his right and back, . . . . . 4 “
- No. 10. TURN PARTNERS TO PLACE, . . . . . 4 “
- No. 11. ALL BALANCE TO THE RIGHT.—Slide to right and back, . . . . . 4 “
- No. 12. HOLUBIEC, . . . . . 4 “
-  Repeat, second couple commencing, Nos. 5, 6, 7, 8, 9, 10, 11 and 12—32 bars.
- No. 21. GRAND ROUND TO LEFT.—As in No. 1, 4 bars.
- No. 22. HOLUBIEC, . . . . . 4 “
- No. 23. GRAND ROUND TO RIGHT.—As in No. 3, 4 “
- No. 24. HOLUBIEC, . . . . . 4 “
- No. 25. FORWARD FOUR.—As in No. 1 of first figure of quadrille, . . . . . 4 “
- No. 26. CHANGE PARTNERS.—As in No. 2, first figure, . . . . . 4 “
- No. 27. ALL BALANCE TO RIGHT.—As in No. 3, first figure, . . . . . 4 “
- No. 28. HOLUBIEC, . . . . . 4 “
- No. 29. FORWARD FOUR.—As in No. 5, first figure, . . . . . 4 “
- No. 30. CHANGE PARTNERS.—As in No. 6, first figure, . . . . . 4 “
- No. 31. BALANCE TO THE RIGHT.—As in No. 7, first figure, . . . . . 4 “
- No. 32. HOLUBIEC, . . . . . 4 “
- No. 33. GRAND ROUND TO LEFT.—As No. 1, . 4 “
- No. 34. HOLUBIEC, . . . . . 4

No. 35. GRAND ROUND TO RIGHT.—As No. 3, 4 bars.  
 No. 36. HOLUBIEC, . . . . . 4 “



### THE POLONAISE.

This grand promenade is the prelude to balls in the royal courts and aristocratic circles of Northern Europe. Those desirous of engaging in it should assemble in the outer drawing room, where the Master of Ceremonies will assign partners to the ladies.

The music begins, the doors are thrown open, and the dancers hand-in-hand make their entree into the apartments, marching slowly, and conversing in a subdued tone.

The procession at court is preceded by the Chamberlain; in other places by the Master of Ceremonies. Thus marshalled, the promenaders visit the several rooms of the suite; those not joining them having a share of the enjoyment as spectators.

### LA TEMPETE.

This dance, suitable for those of all ages, requires a correct knowledge of the figures to make it agreeable. Like the Country Dance, it produces a cordial feeling among those who engage in it.

The figures of this dance admit of only two couples in breadth; but as many sets of four couples as the room will hold may be thus arranged:

Place two couples in a line across the room, each gentleman having his lady on his right hand, standing with their backs to the end of the room; opposite these, arrange two other couples vis-a-vis; then two more couples with their backs to the preceding ones, with two other couples vis-a-vis, and so on with any number of four couples that the room and the company will admit. The dance is commenced by all the couples at the same time, who advance and retire twice, with hands joined.

#### FIGURES OF THE TEMPETE.

MUSIC IN TWO-FOUR TIME—Six Parts.

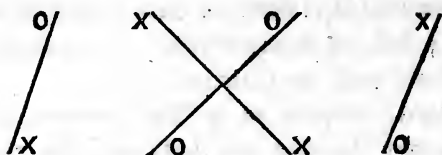
○                  X                  ○                  X

X                  ○                  X                  ○

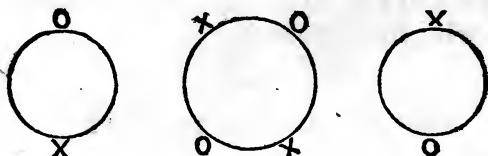
Position of the dancers before the figure commences.

○, a lady; X, a gentleman.

1. ALL FORWARD, and back twice (hands joined, forming two lines of four each), . . . . 8 bars.
2. ALL CHASSEZ ACROSS, and back, the right couple passing in front each time, . . . 8 "
3. ALL FORWARD, and back twice (hands joined), 8 "
4. CROSS RIGHT HANDS ROUND AND BACK.—Here the four in the centre dance together, while the couples on the ends dance separately. Thus: the four in the centre and the outside couples cross right hands and turn half round to the left, change hands, and return with the left hand back to place, . . 8 "



5. **HANDS ROUND, AND BACK**—Thus: The four in the centre join hands, forming a circle; the two outside couples do the same, and all turn to the left, passing round in a circle, and back again to places, . . . . . 8 bars.



6. **ALL FORWARD, and back; forward again, and pass through between the opposite couples into the next set, where they meet a new vis-a-vis, with whom they recommence the figures as above described, . . . . . 8 "**

As the dancers are passing through to the adjoining sets, the head couples raise their hands and the opposite couples pass under them, and each set, as they pass to the top, or end of the dance, must turn round and wait for the next set to join them as vis-a-vis, the gentlemen taking care to have the ladies always on the right hand. And thus, at the conclusion of each figure, a general change of vis-a-vis has taken place: for as the top lines are passing down, the bottom lines are passing up, till the top line reaches the bottom, and the bottom the top, where they turn round and proceed in a similar manner to

their original places. Here, if the party be large, the dance terminates; but it may be repeated at pleasure, by going down and up again.

It may be well to remark that when the first pass or exchange of places is made, the new top and bottom lines are left without a vis-a-vis, but the next move will reward their patience by presenting the welcome face of a vis-a-vis to each.

When the figure is properly performed, the dance is particularly social, cheerful, and amusing, combining the excitement of the Country Dance with the grace and elegance of the Quadrille.

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### SICILIAN CIRCLE.

This dance is formed precisely the same as the Spanish Dance, and the figures are performed in the same manner as the first number of a Quadrille, as follows:

#### MUSIC IN TWO-FOUR TIME—Four Parts.

1. RIGHT AND LEFT, . . . . . 8 bars.
2. BALANCE TO PARTNERS, and turn, . . . . 8 "
3. LADIES' CHAIN, . . . . . 8 "
4. ALL PROMENADE—Passing once and a half round, and finish facing the next couple, with whom the same figure is again repeated, . . 8 "

Each time the figure is repeated, the dancers will face new couples, and the dance is ended at the option of the Master of Ceremonies.

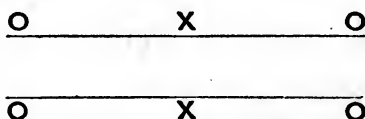
This dance was formerly a great favorite at public balls, but is now very seldom introduced, on account of the rude manner of performing it. Instead of setting to their partners and turning in places, or passing once

and a half round in the promenade, the majority of rude dancers move hastily off with a gallop, sometimes passing more than half the length of a ball room, and at crowded balls are often unable to find the places which they left. When properly danced, however, it is a very social dance.


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### RUSTIC REEL.

This dance, in which each gentleman has two ladies, is formed in the same manner as the Spanish Dance, by each three facing three. Thus:



Position of the dancers before the music commences

 O, a lady; X, a gentleman.

### MUSIC IN SIX-EIGHT TIME—Three Parts.

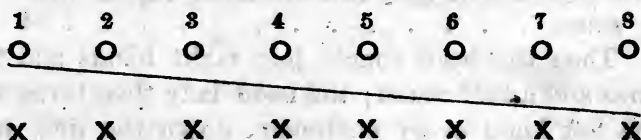
1. EACH GENTLEMAN TAKES THE OPPOSITE LADY ON HIS RIGHT HAND, and then chassez to the right across the room and back, . . . 8 bars.
2. TAKE THE OTHER LADY, and chassez to the left in the same manner, and back again to places, . . . . . 8 "
3. ALL FORWARD AND BACK (joining hands); forward again, and pass through between each other, meeting the next set, with whom the same figure is repeated, . . . . . 8 "

This dance is continued in the same manner, until the Master of Ceremonies thinks proper to stop.

## VIRGINIA REEL, OR SIR ROGER DE COVERLEY.

## MUSIC IN TWO-FOUR TIME.

This is formed, like other Country Dances, with all the gentlemen in one line and the ladies in another, opposite to their partners. There should not be more than six or eight couples formed in a set.



Position of the dancers before commencing the figure.

○, a lady; X, a gentleman.

The lady at the head and the gentleman at the foot commence each figure, and are immediately followed by the bottom lady and top gentleman, in the following manner:

1. THE TOP LADY AND BOTTOM GENTLEMAN forward and back, . . . . . 4 bars.

THEN THE TOP GENTLEMAN AND BOTTOM LADY repeat the same, . . . . . 4 "

2. TOP LADY AND BOTTOM GENTLEMAN forward and turn with the right hand once round and back again to places, . . . . . 4 "

THE TOP GENTLEMAN AND BOTTOM LADY repeat the same, . . . . . 4 "

3. TOP LADY AND BOTTOM GENTLEMAN forward and turn with the left hand, and back into places, . . . . . 4 "

TOP GENTLEMAN AND BOTTOM LADY repeat the same, . . . . . 4 "

4. TOP LADY AND BOTTOM GENTLEMAN forward and turn with both hands, and return to places, . . . . . 4 bars.

TOP GENTLEMAN AND BOTTOM LADY repeat the same, . . . . . 4 "

5. TOP LADY AND BOTTOM GENTLEMAN forward and dos-a-dos (see description, page 97), . . . 4 "

TOP GENTLEMAN AND BOTTOM LADY repeat the same, . . . . . 4 "

Then the head couple join right hands and turn once and a-half round; the head lady then turns with the left hand every gentleman down the line, alternately turning her partner with the right hand; while the gentleman turns every lady with his left hand, alternately turning his partner with the right; when they arrive at the bottom they turn partners and pass up inside to the head again, and then separate, the lady turning to the right and passing down on the outside of the ladies' line, and the gentleman turning to the left and passing down on the outside of the gentlemen, and all follow, meeting their partners at the foot, and return up on the inside to places; the first couple then join hands, chassez down the middle, and take their position below the last couple. Then the figure commences with a new couple at the head.

The musicians should play until each couple has gone entirely through the dance, and the first couple has arrived back to their own places at the head.

Then all chassez, all forward and back, bow and courtesy, and see their ladies to seats.



## SCOTCH REEL.

The Scotch Reel, a truly national and characteristic dance, is performed by all classes of people, and often by the nobility at Her Majesty's state balls. The music, generally that of the pibroch or bagpipe, is exceedingly lively. The Scots are indefatigable in this dance, and while engaging in it, seem to become almost intoxicated. They snap their fingers, throw their arms and legs about in a wild manner, cry aloud, and perform difficult steps so quickly that the eye can scarce follow them.


The figure is danced by two ladies and two gentlemen, forming a line of four, the ladies in the centre. They begin with a chain in passing between each other, until the gentlemen return to their places. The ladies finish by facing the gentlemen; then they balance before each other, the gentlemen exerting their utmost skill, while the ladies dance quietly. After eight bars, they begin again the chain and set, and this they continue to do as long as strength permits, yet seeming never to grow weary, but rather to acquire new vigor at each balance.

## SWEDISH DANCE.

MUSIC—Four Parts.




Situation of the dancers before the figure commences.


 O, a lady ; X, a gentleman.

This dance will be found particularly useful in parties where there happens to be a large majority of either ladies or gentlemen. The party, being placed as above in lines of three, a gentleman and two ladies, or a lady and two gentlemen, as vis-a-vis, the dance proceeds with as many sets as can be formed from the company, each three facing three, and formed in the same manner as our Spanish Dance. It is commenced by all the dancers at the same time, and finished at the pleasure of the party, or by the authority of the Director of Ceremonies.

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 FIGURES FOR THE DANCE.

1. ALL FORWARD AND BACK TWICE, joining hands, . . . . . 8 bars.
- EACH GENTLEMAN BALANCE (or set) to the opposite lady on the right hand, and turn, 8 "
- BALANCE TO THE LADY ON THE LEFT HAND, and turn in the same manner, and back into places, . . . . . 8 "
- ALL FORWARD AND BACK, forward again, and pass through to the next set, . . . . . 8 "
2. ALL FORWARD AND BACK TWICE, . . . . . 8 "

- TOP LADIES AND OPPOSITE GENTLEMEN hands  
three round and back again to places, . . . 8 bars.
- TOP GENTLEMEN AND OPPOSITE LADIES hands  
three round and back again to places, . . . 8 "
- ALL FORWARD AND BACK, forward again, and  
pass through to the next set, . . . . . 8 "
3. ALL FORWARD TWICE, . . . . . 8 "
- FOUR LADIES CROSS RIGHT HANDS round and  
back again to places, . . . . . 8 "
- HANDS ALL ROUND, and back to places, . . . 8 "
- ALL FORWARD AND BACK, forward again, and  
pass through into the next set, . . . . . 8 "
-  All repeated.

### POP GOES THE WEASEL.

MUSIC IN SIX-EIGHT TIME—Four Parts.

This is performed in the same manner as the Country Dance, the ladies and gentlemen being placed in lines opposite to each other.

The couple at the head begin the figure. They run forward within the line (four bars) and back (four bars), and then outside the line and back again, each occupying four bars (in all 16 bars).

After which, they form a round of three, with one of the ladies next to them on the line, and turn once round to the right and once to the left, at the end of which, making the one they have chosen pass quickly underneath their arms to her place—all singing "Pop goes the Weasel"—(eight bars).

They then turn quickly to the other line, and repeat the same figure with the partner of the last selected lady (eight bars).

After this, they are to run forward and backward, inside and outside the line, and repeat the same figure with the next couple. When they have passed three couples, the lady and gentleman at the head commence the same figure, and all the rest follow in turn.

It is understood that after having passed the third or fourth couples, it is not necessary to go to the head in order to pass to the outside of the line; this is done by breaking through at that part where they may happen to be.

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## COUNTRY DANCES.

Country dances have become nearly obsolete in fashionable assemblies, but are still in comparative favor at provincial balls and private parties. They belong to a ruder age than ours, and were relished by a merrier people than now move in the circles of fashion; they are characteristic of Merry England in the olden time—of the cheerful, gay, and light-hearted, but hold an inferior place in the programme of a modern assembly.

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### A FRENCH COUNTRY DANCE.

(LE CARILLON DE DUNKERQUE.)

This French dance of the olden time is the merriest and most noisy of all country dances.

The gentlemen select their partners, and place themselves as for the quadrille.

It is of no consequence if there be an odd number of couples; the more that engage in the dance the merrier it is.

The musicians play the first eight bars, after which each gentleman takes the place of the gentleman to his right, the ladies meanwhile retaining their places.

All balance and turn with their new partners, the gentlemen finishing with their faces toward the ladies, and their backs to the centre of the quadrille.

Then all the ladies and gentlemen clap their hands three times, stamp on the floor three times, and finish by turning round with their new partners.

This figure is repeated until the gentlemen meet with their first partners, after which the ladies perform the figure in the same manner as the gentlemen.

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## FAVORITE AMERICAN COUNTRY DANCES.

### MONEY MUSK.

First couple give the right hand, and swing once and a half round; then go below one couple and forward and back six; right hand to partner, and swing three quarters round; forward and back six; swing to place, and right and left four.

---

### CHORUS JIG.

First couple down outside and back; down the centre and back; cast off; swing contra corners; balance, and swing to places.

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### COLLEGE HORNPIPE.

First lady balances to the third gentleman, and turns the second; first gentleman balances to the third lady, and turns the second; down the middle and back; cast off, and right and left.

At the end of each figure pass one couple.

N. B.—Country dances are usually known by the name of the music to which the figures are set, and were formerly danced in an almost endless variety. As they are no longer fashionable, it is unnecessary to give additional descriptions of them.

#### CONCLUSION.

There are many other beautiful dances, most of which are performed with characteristic steps, of which it would be next to impossible to give descriptions sufficiently clear to enable any one to learn them without receiving personal instructions.

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#### RULES FOR CALLING THE FIGURES.

The rules for calling and arranging the figures for dancing are very simple. One strain (or eight bars) of music is generally required for each figure, although more or less time is sometimes necessary.

For quadrille dancing, there is always one part of music played before a figure is commenced, which is written in two-four, or six-eight time, each part being divided into eight measures or bars, and each bar being equal to two steps or beats of the time. At the end of the strain—or between the last two measures—the Prompter calls the figure, which should be done in a full, clear voice, so as to be heard throughout the room.

When learning to call, the pupil should select a set of quadrilles composed of very simple and easy music; by this means he will learn sooner and call more easily than he could possibly do if the music were difficult. The figures should also be simple, and

correspond with the music. Each number should be committed to memory, and then played and called together. All figures to be spoken loudly, and carefully practised with music. Any carelessness will cause the player to call out of time, and confuse the dancers, which is a serious fault, very often throwing them all out of time with the music.

The proper time for calling the figures is one measure ahead of the music where the figure commences. In most cases the figures require a prompter to speak twice, and occupy a full measure of time. As forward and back — Turn partners — Half promenade — Half right and left, etc.

Short figures like the above, require but four bars of music, therefore the first call should be made on the last bar, before commencing the strain for the dancers, and the second call should be given before commencing the fourth measure. In all cases finish calling (in the middle or end of a strain) by the time the music commences for the figure to begin. If you do not, the dancers will be thrown out of time.

In arranging the figures to music, there should be two steps counted to each bar or measure of the time. For instance: When two dancers forward and back, count eight steps, or four bars of music—Forward four and back requires the same, also Half promenade—Half right and left, etc.

In most cases a single figure requires eight bars of music or sixteen steps. Thus: Right and left, eight bars; Ladies' chain, eight bars; Promenade, eight bars, etc. Forward two, is a double figure, and requires sixteen bars of music, or thirty-two steps. Right and left all round is another double figure, and requires two strains, or sixteen bars of music.

A combination of these figures is termed a number, and a combination of numbers (which is generally five) makes up a set of quadrilles.

In arranging music for quadrilles, a single strain should contain eight bars or measures of music, and a double strain sixteen bars, for the simple reason that most figures require eight bars of music for their performance, and double figures sixteen bars.

Therefore each strain should be counted, and its repetitions added to them, as a single strain repeated is counted the same as a double one, and requires a double figure, or two single figures, to fill out the time.

After the strains are thus counted, take the same number of figures as there are strains of music, or as many figures as will correspond with the measure. For example: If there be four parts or thirty-two bars of music, which require figures to fill out the time—Four ladies forward and back (four bars); Four gentlemen the same (four bars); Balance to partners, and turn (eight bars); Right and left all round (sixteen bars); and the music is completed at the same time as the figure.

Music is set to figures by the same rule as figures are set to music, and this applies to all dances. For example: If a Country Dance require four parts, or thirty-two bars of music, to fill out the time, it may be thus arranged: Down the middle and back (eight bars); Down the outside and back (eight bars); Swing six hands round (eight bars); Right and left (eight bars); therefore any music having four parts, played through without repeating either of them, will make up the time required; or any music of two strains, with each part repeated, will answer for the same figures.

Mirth and cheerfulness are the chief characteristics

of dancing, and, therefore, all music should be played with life and animation, also with strong accentuations and in regular time. Music which is simple and most pleasing to the ear, should be at all times selected.

Persons who play for dancing should select a variety of figures, and have them well arranged; but never, unless by special request, call strange, crooked, or wild figures, as it bewilders the dancers, and often throws them into confusion.

In large assemblies, if there are many dancers imperfectly acquainted with the figures, or who seldom dance, let the figures be as simple and easy as possible. Care should be given, also, to call the same figures for the side couples which were called for the head couples, as those who are not much acquainted with the figures, often take their places on the sides, to see how the figures are performed.

In calling, let the voice be natural, and speaking just loud enough to be distinctly heard throughout the room.

When a number of instruments are playing, and especially if the room is large, the Prompter will have to speak very loudly in order to be distinctly heard. On such occasions he should take the most prominent place in the orchestra; standing up is the best position. If sitting, he should be above the musicians.

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#### ADVICE IN REGARD TO THE SELECTION OF MUSIC FOR PRIVATE PARTIES, BALLS, ETC.

FOR DANCING.—If but one instrument is to be used, the violin is unquestionably the best. Next to that the pianoforte should be chosen.

If two pieces are engaged, the violin and piano will be preferable. The harp and violin next, or a violin and violincello.

FOR THREE PIECES.—A violin, piano, and cornet (flute or clarionet), or a violin, harp, and cornet.

When selecting the instruments for a small band, choose the violin first, then add as many more as may be deemed requisite, selecting them as follows :

FOR FOUR PIECES.—A first and second violin, a violincello, and first cornet.

FOR FIVE PIECES.—Add a flute to the above instruments.

FOR SIX PIECES.—First and second violins, a double bass, flute, clarionet, and first cornet.

FOR SEVEN PIECES.—Add a second cornet.

FOR EIGHT PIECES.—A first and second violin, a tenor, double bass, flute, clarionet, first and second cornets.

FOR NINE PIECES.—Add a violincello.

FOR TEN PIECES.—Select as follows :

- |                   |                   |
|-------------------|-------------------|
| 1. First violin,  | 6. Flute,         |
| 2. Second violin, | 7. Clarionet,     |
| 3. Tenor violin,  | 8. First cornet,  |
| 4. Violincello,   | 9. Second cornet, |
| 5. Double bass,   | 10. Trombone.     |

For a larger band, some of the parts will have to be double, and others added to them, according to the number engaged, and this should be done by direction of the Band Master.

N. B.—The above directions are not intended to interfere with the advice of a competent musician, but are suggested because their observance has heretofore given general satisfaction at balls and private soirées.

### HINTS FOR THE ORGANIZATION AND MANAGEMENT OF BALLS, SOIREES, ETC.

To get up a ball or soirée in a genteel and thorough manner, the interested parties should hold a meeting, and attend to business as follows :

1. Hire a room, with convenient dressing chambers attached.

2. Engage music.

3. Draw up and have printed circulars, invitations, cards of admission, order of dancing, etc.

4. Give invitations or sell tickets, according to the object of the ball, or as it may be convenient.

5. Appoint floor managers, whose duty it shall be to form the sets, and to see that they are complete; to find places for all persons who may wish to dance; to direct the musicians when to commence, and to decide all questions which may arise during the ball.

6. The appointment of a committee of reception to welcome invited guests.

7. Arrangements for supper.

8. The appointment of doorkeepers, dressing-maids, etc.

9. The return of money and all unsold tickets before the night of the ball.

10. The rendering a correct account of receipts and expenditures, with the balance of money, to the Treasurer, who shall appropriate it as directed.

THE END.



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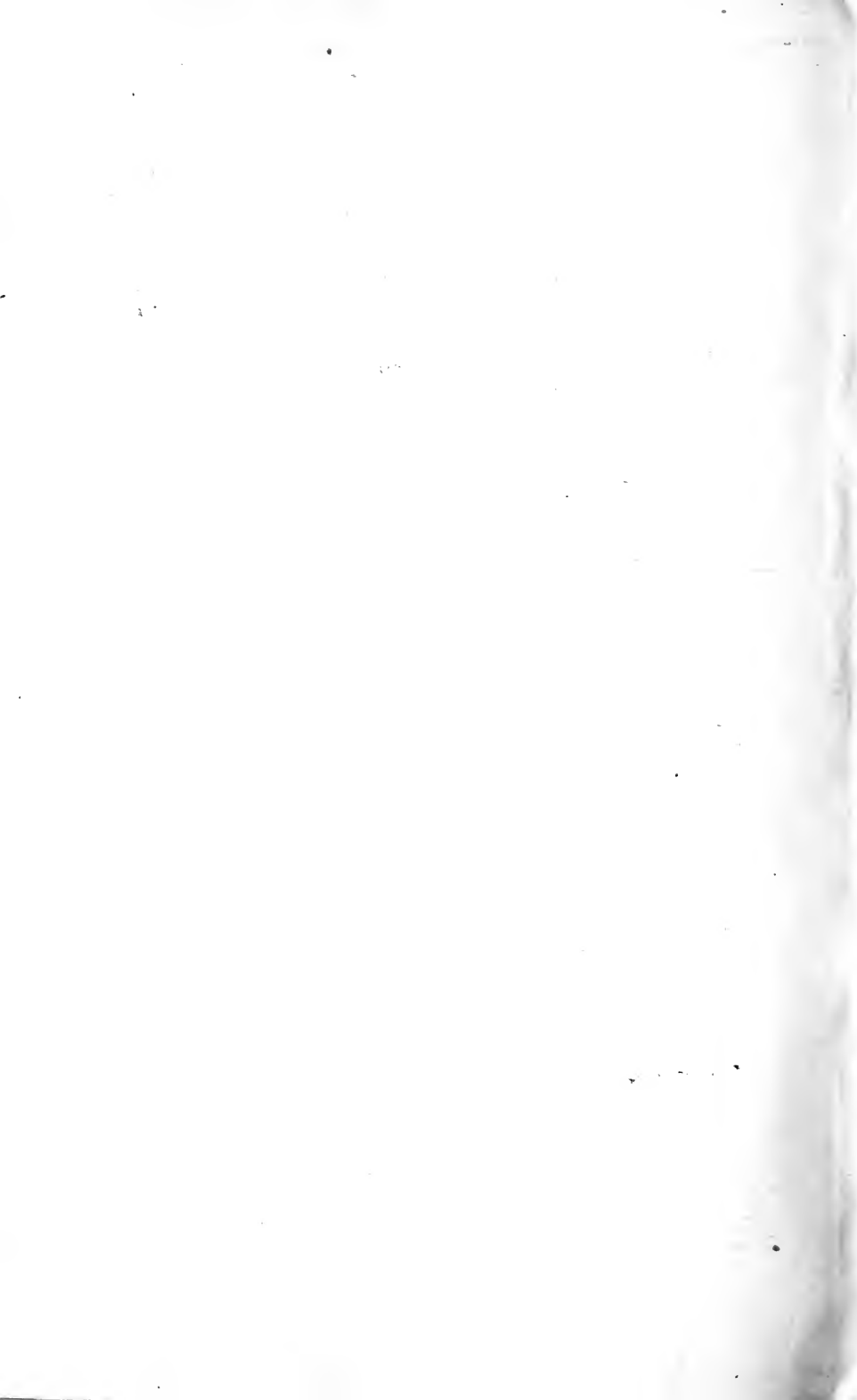
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